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# ART DIGEST #14

THE NEWS AND OPINION OF THE ART WORLD



**Self Portrait:  
Frank Duveneck  
In the Whitney  
Retrospective Exhibition  
See Page 5**



Paintings by

**LAWRENCE NELSON WILBUR**

April 18th thru 30th

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## **DUVEEN BROTHERS**

PAINTINGS  
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PARIS.

NEW YORK.

# PEYTON BOSWELL

## Comments:

*This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### You Who Oppose—

A MAJORITY of the practicing professional artists in America today recognize the need for and want a Federal Bureau of Fine Arts in America. They do not want, however, the type of Bureau as outlined in the original Coffee-Pepper Bill. Such legislation to win their united support must be democratic in principle, divorced from relief, unionism and politics.

Significant proof of this attitude on the part of the nation's artists are the results from a questionnaire submitted to the artists of Cleveland. Their vote was as follows:

In favor of a Federal Bureau of Fine Arts: for, 118; against, 9.

In favor of Coffee-Pepper Bill as written: for, 13; against, 114.

Shall the present WPA Project be the basis of the new Bureau: for, 39; against, 82.

Shall officers be selected from nominations representing the greatest number of artists on the projects: for, 10; against, 116.

Shall all practicing professional artists have the right to nominate officers: for, 110; against, 11.

These results prove conclusively that Cleveland artists are in favor of a Federal Arts Bill of some sort; and indicate the lines along which the present bill, now pending in Congress, should be revised and broadened. From the scores of letters received by the editor, it is safe to say that the Cleveland reactions are also national. It remains only for the proponents and opponents of the Federal Arts Bill to compromise their differences and present a concrete, constructive program to Congress, whether under the paternity of Mr. Coffee and Mr. Pepper or under some other sponsor.

Such an attempt was made Palm Sunday at a luncheon conference at the Hotel Astor in New York, with the radicals breaking bread with the conservatives and coming several strides nearer a mutual understanding of a common problem. Burgess Meredith, president of Actors Equity, explained the amendments that had been advanced in the Washington hearings eliminating all the major objections to the Coffee-Pepper Bill—the panel system of selecting administrators from the organizations "with the greatest membership," the danger of union control, and the relief basis for the Bureau's personnel. While the opposition consumed much of its energy in condemning the obvious evils of the original bill, each in varying degrees of enthusiasm pledged his support to the fundamental principles behind the creation of a Bureau.

Ringling out as the keynote of the Palm Sunday conference was Mr. Meredith's concluding plea:

"You who oppose the present bill, please give us something that is better."

THE ART DIGEST opposed "the present bill" for the very reasons that continue to disturb its opponents. Now that these evils have been eliminated, it can see no logical reason why the artists persist in ignoring the fundamental problem: the establishment of a Bureau of Fine Arts that will be non-politically founded on the premise that what helps art helps all artists to express their age.

15th April, 1938

The government, at the moment, is in a mood to "do something" for artistic growth in this country. The formation of a workable Federal Fine Arts Bureau presents the opportunity to place the governmental art subsidy—and, essentially, that is what the whole thing amounts to—on a qualitative rather than a quantitative basis; it presents the opportunity to divert to cultural purposes the "pump-priming" funds that otherwise might be utilized to the aggrandizement of impractical dreams of transient significance. But most important, it presents the opportunity to inaugurate a wide educational program in the arts.

It is now or never!

### An Object Lesson

A FOOTBALL TEAM may be composed of the "ruggedest" of individualists, but it would go down to sure defeat did each player not submerge his own individualism in the interests of team play.

For the artists who are agitating for and against a Federal Bureau of Fine Arts there is a valuable lesson to be gleaned from the outcome of the controversy over the inclusion of a contemporary art exhibition at the New York World's Fair in 1939. The victory of the artists (and the art writers) is a victory for co-ordinated effort, for unselfish give and take among individuals working for a common objective.

The list of the painters and sculptors who compose the artists' committee for the Fair exhibit is evidence enough of the team-play that caused Fair officials to change their minds. Stuart Davis, William Zorach, Paul Manship and Hugo Gellert, pillars of strength in the affairs of the American Artists Congress, will work along with Jonas Lie, John Gregory, Anne Goldthwaite and Eugene Speicher, representing other philosophies in contemporary expression.

When the artists presented their demands behind a united front and offered a constructive program to the World's Fair officers, they got what they wanted—minority though they were. Surely this is a lesson worth remembering.

### Conducive to Thought

THERE can be little sincere denial that the Government's art projects have "brought art to the people" and had a tremendous influence in developing mass appreciation of the arts. What have been some of the other results?

Meyric R. Rogers, director of the City Art Museum of St. Louis, includes this thought-provoking sentence in the catalogue to the museum's American painting annual: "It is interesting to note that the extensive employment of American artists on Government projects during the last few years has noticeably decreased the production available for exhibition purposes."

One wishes that Mr. Rogers, one of the country's leading museum officials, had gone more into detail. The ideal behind the Federal Art Projects was to remove the immediate worry over life's necessities so that the artist, after fulfilling his governmental tasks, would have leisure to do serious, creative work. Does Mr. Rogers mean that the removal of economic pressure has removed in turn the creative urge? Or does Mr. Rogers mean that the artist, assured of a government market, no longer cares to bother with public exhibitions.

Later in his foreword to the St. Louis exhibition, in which only 28 artists assumed the tough assignment of representing contemporary American painting, Mr. Rogers notes that there is present "a suggestion of tameness and fatigue of the imagination which may indicate that our painting is undergoing a 'settling down' process, a rest period, so to speak, in its evolution."

Must our artists, like Cassius, retain that lean and hungry look?





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## THE READERS COMMENT

### He Has a Difficulty

Sir: Being a subscriber of your magazine and an etcher, I have thoroughly enjoyed your remarks on prints in general, particularly the article in the Feb. 15th issue entitled "Etchings in Color by William Meyerowitz." This article is specially interesting to me as I have been doing color etching for several years and prefer the one plate method which is commonly used in Europe though rarely practiced in this country.

Of course the collector will always demand etchings in black and white, but I have found such a demand for prints in color that sometimes I have difficulty supplying that demand.

—LEON PESCHERET, Wisconsin

### Accused of Unfairness

Sir: Your editorial in this week's ART DIGEST is so unfair as to be shocking to any reader with the most elementary notion of fair play. You keep harping on the great interest shown by the rest of the country in art compared to the indifference of New York.

Yet your very journal showed only recently (and many times) that while San Francisco had one art exhibition on, New York at the same period was showing sixty-nine, yes, actually sixty-nine. The only city that had more than one was Chicago with three! This discrepancy is too big to need stressing. Of course, San Francisco and other small centers need World Fairs in order to see any art worth speaking about at all. . . .

—ANNIE NATHAN MEYER, New York

### Best Left to Time

Sir: THE ART DIGEST of April 1st contains an article entitled "Honor at Home" in which phases of Grant Wood's life and work are treated. In it appears this sentence: "In that garage Wood painted *American Gothic* which James Chapin called the greatest example of American portrait painting." The last part of that sentence is untrue.

Grant Wood is a man of stature and I unreservedly admire many of his paintings including *American Gothic*, not that I think he'd particularly care. He's too sound an artist to be much concerned over one's liking or not liking his work. And by the same token I have a feeling he'd agree that applying the word "great" to contemporary works of art is a hit-or-miss exercise, mostly miss, and is best left to the distillation of time.

—JAMES CHAPIN, New York

### Toward Their Day

Sir: I wish to thank you for that, to my mind, perfectly done review of my pamphlet, "The Story of the Armory Show." Maybe your young artist-subscribers will be able to read between the lines, and gain strength to carry on and be ready for the day when they too will have to take a hand in things.

—WALT KUHN, New York

Edwin W.

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The Art Digest



# The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XII

New York, N. Y., 15th April, 1938

No. 14

## Duveneck, Master

ALTHOUGH Frank Duveneck's stature as an American master has long been acknowledged, Easterners have had little opportunity for first hand acquaintance with his art. Answering this need, the Whitney Museum has arranged with the Cincinnati Art Museum, which owns the largest collection of Duveneck's work, an exhibition of 45 of the artist's best known works. The scope of the present show, which remains until May 15, has, with a few exceptions, intentionally been limited to work of the 70's and 80's when Duveneck, under the stimulus of a devoted group of students and in a sympathetic European environment, painted many of his finest pictures.

"Frank Duveneck, whose personal magnetism and senuous vitality as a painter made him the idol of the younger artists over 60 years ago, has become an obscure, almost forgotten figure today, chiefly because his work has never been generally accessible," writes Norbert Heermann, close friend, pupil, and the author of two books on Duveneck, in the introduction of the Whitney catalogue. "Not since 1875, when a few of his early portraits first electrified aesthetic Boston, has any attempt succeeded, until now, to hold a comprehensive exhibition of his work in the East. This has been unfortunate, since it has veiled not only his own performance but his achievement as leader of the many American art students who flocked to Munich in the 70's. Late researches throw this era into bold relief as a chapter of Yankee daring and adventure in the tame biography of American painting executed in Europe."

Considered a native son of Cincinnati, Duveneck was actually born in Kentucky just across the Ohio River from the Queen City. At an early age he went to Munich to study and there joined in the revolt against academic traditions inspired by Courbet and the young German, William Leibl. "It was a strange chance," writes Mr. Heermann, "that brought Duveneck to Munich just at the moment when his natural, spontaneous talent, his delight in painting for the sheer joy of painting, should have been most appreciated. With his thickly sculptured, blond shock of hair, keen eyes, and tall massive physique, he looked a true Viking. He intuitively joined the rebellion, and with Leibl adopted the true method of boldly modeling in paint, without the customary careful, tight under-drawing."

"Duveneck's rise at the Munich Academy was meteoric . . . These were exciting years, in which Duveneck painted literally hundreds of pictures, which were scattered in all directions, for he was generous to a fault. He did, however, manage to take back home to Cincinnati in 1873 a thin roll of portraits. With these he scored his wholly unexpected first American success in Boston, where all of them were sold with the exception of the finest, his *Professor Loefftz*."

Scorning the chance to settle in Boston and make his fortune, Duveneck returned to the alluring Bohemian life of Munich, taking with him the most talented of his Cincinnati pupils, John Twachtman. A revolt against the traditions of the Academy brought

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Creation of Eve: VERONESE

Lent by Art Institute of Chicago (Worcester Collection)

## The Splendor and Color That Was Old Venice

WHILE faith, hope, and even government charity increase in America for the birth of an art florescence, a select loan exhibition of Venetian painting, greatest of all florescences in painting, has been placed on view through the month at the Knoedler Galleries, New York. More than a score of canvases from public and private sources are borrowed to illustrate an achievement that not the wildest messianic hope dares predict for America. Venice's time was short—the 15th and 16th century—but her art is long.

Whether it was asylum from marauding barbarians or the willingness of the fish to bite, the determination of the site of Venice was the maddest in history. No human vision could have foreseen in this amphibian group of mud-oozing islets the eventual rise of the most splendid city of its time. A Roman poet, acknowledging that it was only men who built Rome, testifies that the gods founded Venice. If they did they left the founding to shift for itself until it acquired a flair for independent action. Not until Venetians had become great sailors, soldiers and merchants, great enough to conquer the East, which then meant Constantinople, did the gods return. But they did return and benignly, in the garb of the muses.

Constantinople fell in 1204 and between that date and 1487 arches the curve of material splendor for Venice. She became the first world power in the West, a maritime center that waxed in her culture, sophistication and wealth, and invented the double-entry system of bookkeeping, to make its counting easier.

In 1487 a rude Portuguese, Vasco da Gama, rounded the Cape of Good Hope to arrive with a ship's cargo on India's shores without, as the economists say, "breaking bulk." His

feat sealed the doom of Venice, whose trade line to the east was quicker, but because of the change from sea to overland, and the consequent loadings and unloadings, could not compete in cost of transportation. There was no Suez Canal and *Mare Nostrum* became again obsolete as an empire's life-line until a later day.

Before Vasco's voyage, however, decline of Venice had begun from another quarter. The Turks were making constant inroads upon Venice's political and commercial spheres of influence and the city made one humiliating treaty after another. From the invading oriental, however, Venice purloined his color like a Prometheus stealing fire from the heavens. The West had form; it needed color.

Rich and splendid were the raiment of the orientals, their textiles, rugs and mosaics and the artists of the lagoon gathered it up like honey at the unloading docks, from the stern ambassadors of the Levant, or the avid merchants. They drank color with their eyes. Came the Bellinis, Giorgione, Titian, and Tintoretto and before the fall of Venice the transfusion was complete. The noun died to find its immortality in the adjective.

Venetian painting lived on to inspire, eventually, America. Every important master but Giorgione, over whom the scholars quarrel, has found a home in some American collection and from these sources the Knoedler exhibit has been culled to trace the curve of the Venetian achievement with a set of remarkable pictures. The two Bellinis, Jacopo and Giovanni, are represented, the latter with a portrait of Verrocchio's equestrian hero, the *Condottiere Bartolommeo Colleoni*, loaned by Samuel H. Kress, a picture which shows the

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Girl with Pigs: THOMAS GAINSBOROUGH

## Gainsborough as the Forerunner of Constable

THE SEASON of benefit exhibitions coming generally in the Spring has brought a distinguished Gainsborough exhibition to the Findlay Galleries, Chicago, for the art scholarship fund of the Junior League. The show lasts through the month and it presents Gainsborough not primarily as a fashionable portraitist, but as an accomplished forerunner of Constable landscapes.

The artist was a "rebel by nature" points out C. J. Bulliet, *Daily News* critic, and the Gainsborough landscapes, which were not saleable in the artist's day, were "revolutionary." Until his time the English painters imitated the Dutch or French—the Van Dycks

and the Watteaus—even in their landscapes, and Suffolk countryside was not the fashionable scene to paint. For that matter, continues Bulliet, the great *Blue Boy* was a revolutionary painting, done to annoy Sir Joshua Reynolds who had said that blue just couldn't be used that way in painting.

"At Findlay's you will discern a strong prophecy of Constable, in whom the British spirit was so clarified and brought into so sharp a focus that it came to become in turn a dominate international factor, particularly in French painting. Gainsborough is the connecting link between Van Dyck and Constable."

## Living American Art at New York World's Fair

THE LONG FIGHT waged by the artists to obtain representation at the New York World's Fair in 1939 has been won. Definite announcement that there will be a building for contemporary art at the Fair was made by Grover Whalen, the president, when he disclosed that a fair-built building, originally intended to house community arts, would be available for the display of living American art. The building will provide 40,000 square feet of space and make it possible to exhibit at least 800 contemporary works in sculpture, painting and graphic art. The scope of the exhibit as now planned does not embrace the old masters, which will be exhibited in the city's several museums.

The announcement was hailed by artists who have accepted appointment to the governing committee and the artists' committee as a solution of the controversy in art circles concerning the previous decision of the fair not to have an arts building and to leave the art exhibition program to the existing museums. Valuable assistance in the successful campaign was rendered by the New York critics, Emily Genauer of the *World Telegram*, Edward Alden Jewell of the *Times* and Jerome Klein of the *Post*.

Mr. Whalen named A. Conger Goodyear, president of the Modern Museum, as chairman to organize the exhibition committees. Holger Cahill, representing the World's Fair, will be director of the exhibition. Other mem-

bers of the governing committee are: Juliana Force, director of the Whitney Museum; Herbert E. Winlock, director of the Metropolitan Museum; Philip N. Youtz, who has just resigned as director of the Brooklyn Museum.

The artists' committee consists of: Jonas Lie, president of the National Academy; John Gregory, president of the National Sculpture Society; Stuart Davis, president of the American Artists' Congress; Anne Goldthwaite, president of New York Society of Women Painters; Hugo Gellert, chairman of the Artists Coordinating Committee; Eugene Speicher, painter; William Zorach, sculptor; and Paulanship, sculptor.

"This distinguished and formal exhibit of contemporary American art," said Mr. Whalen in his announcement to the press, "will be the focal point of that living and dynamic American art which will everywhere be conspicuous in the Fair. . . . Thus fifty million visitors to the exposition in 1939 will see art at its best, both within the existing art museums and in the contemporary arts at the Fair."

### Hired by France

An American sculptor, Liliane Grunwald, will execute the sculpture for the French village to be built by the French Government at the New York World's Fair. The presentation of the commission was made by Count de Ferry de Fontnouvelle, Consul General.

## Philadelphia's Ten

"THE TEN," a group of women artists whose exhibitions in Philadelphia have become yearly events (they just closed their annual at the Philadelphia Art Club), are exhibiting paintings and sculpture at the New Jersey State Museum in Trenton, until April 24.

Most of the members of "The Ten" are identified with Philadelphia in their training and professional careers, as all but one received her training in the art schools of that city. Although the number of members has been limited, the policy is to maintain a diversity in talents and interest so that an exhibition contains examples of portrait, landscape, still life, marine, decorative figure, flower and mural painting. The policy of inviting a sculptor to exhibit with them has recently crystallized into the inclusion of Mary Lawser in the membership of "The Ten."

Nancy Maybin Ferguson is exhibiting in the Trenton show a number of landscapes, including the highly simplified *O'Pamet River*; Constance Cochrane of Upper Darby Pa., shows stormy, rhythmic marines from the coast of Maine, while Mary R. F. Colton is represented by a Arizona landscape, painted near her Arizona ranch. Lucille Howard reveals her tendency to roam abroad in her romantic *Venice* and her Irish subjects, and S. Gertrude Shell finds interesting motifs on the Gaspe.

Among the portraits and figure paintings are the dramatic self portrait by Sue May Gill, the study of a picturesque Maine fisherman by Isabel Branson Cartwright and *Italian Girl* by Emma Fordyce MacRae. Sculpture by the youngest member of the group, Mary Lawser, and two screens of Oriental poppies and tiger lilies by M. Elizabeth Price round out the display.

### Schultheis Moves

The Schultheis Art Galleries, one of New York's oldest art firms with a quarter century history in picture dealing, has moved this month to new quarters in the downtown section of Manhattan. The new galleries, designed to serve as a more personal and intimate place for special exhibitions as well as permanent displays, is located at 15 Maiden Lane, in the historic "Silversmith's Building."

Marking the opening of the new galleries is an exhibition of watercolors, carvings and textiles by native Bali artists, on view until April 23. The increasing interest in the Balinese art, spurred recently by the publication of Covarrubias's latest book on Bali, gives the present exhibition a timely interest. The generations of craft training that goes into each piece of woodcarving results in a charm and delicacy that is repeated in the coloristic watercolors and textile designs shown with the sculpture.

In adjacent rooms, beautifully appointed for the comfortable enjoyment of the pictures, are a number of American paintings by well known artists of earlier generations, and some contemporaries such as Frederick Ballard Williams. In another room are prints by the old masters, and in the many solanders are selections in black and white by nearly all of the better known contemporary American printmakers.

### To Paint in Old Mexico

The Minneapolis School of Art is conducting a six-weeks class in Mexico this summer, which will include a week in Mexico City, four weeks of painting in Taxco and a sketching trip to Acapulco. Instruction in both landscape and figure painting will be given by Glen Mitchell.



## Hernandez Disciple

ANIMALS AND BIRDS from the zoo, carved directly into stone and wood by Cornelia Van A. Chapin, are scattered about in the Fifteen Gallery, New York, where they may be viewed until April 16. Mrs. Chapin, whose young elephant, carved in African wood, won the 2nd Anna Hyatt Huntington Award in 1936 at the annual exhibition of the National Association of Women Painters and Sculptors, studied with Hernandez, the noted Spanish exponent of direct carving.

"We have seen," writes Hernandez in the Chapin catalogue, "the great Egyptian and Chaldean stone sculptures and bas-reliefs, and the indescribable beauty of the Oriental, of the Chinese, the Indo-Chinese, the Javanese. All primitive peoples practised direct carving because it allows the spirit to reveal itself with the greatest emotional intensity. . . . It is the most powerful means, among all the methods employed by sculptors, to reveal with vigor the true personality of the artist. The sculptor carving direct from life has the fierce joy of conquering rebellious matter, shaping it to the essential planes of his living model."

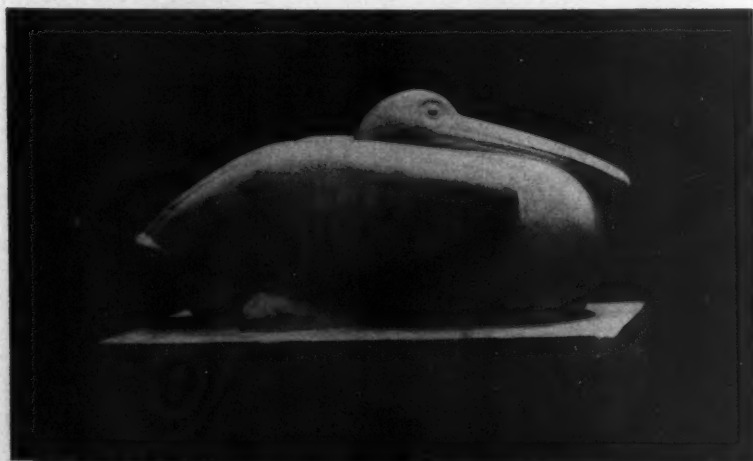
"In Cornelia Chapin we have one woman who has had the daring, the admirable energy and discipline to practise the technique of direct carving from life in blocks of hard stone and wood. . . . Her figures have each a distinct personality, the essential quality of each individual type; the wise dignity of the elephant, the patient and indomitable thrust of the tortoise or the alertness of the guinea pig. Her work has warmth, humor, a classic simplicity and purity of impulse. She has made no false effort to compose but rather to choose, in all humility, that natural rhythm which best conveys the quality of life itself."

"Friendly and sociable" were the adjectives used by Jerome Klein to describe Mrs. Chapin's animals. "There are the elephant, the Belgian hare, bear cub, young pig, tortoise, penguin and others, all in placid attitude," wrote Mr. Klein in the *New York Post*. "Mrs. Chapin is as much at home with the various materials she uses as with her models. It is an attractive, intimate display."

### A Tintoretto for the Frick

The latest addition to the Frick Collection is a portrait of a *Venetian Senator* by Tintoretto, acquired from the private collection of Lord Duveen of Milbank. This distinguished addition to the Frick's group of Venetian paintings will be reproduced in the May 1st issue of THE ART DIGEST.

*Pelican in Repose:* CORNELIA VAN A. CHAPIN (See Article Above)



15th April, 1938



Rain: JOHN WHORF

## Whorf Annual Stresses Sporting Appeal

THE ATMOSPHERIC VERACITY in John Whorf's annual output of water colors is seen again at the Milch Galleries, New York, in an exhibition remaining until April 23. This realism concerning the changing moods of the weather in which his themes are developed and the authentic freedom with which he handles snow and rain have made Whorf one of America's most popular water colorists. This year Whorf stresses the sportsman world of fishing and canoes on mountain streams instead of the many marines and street scenes found in his 1937 show. These latter subjects, however, continue to hold an important place in any Whorf exhibition, examples like *Rain* reproduced above.

### Heritage Club Editions

Following its lavish edition of Irving Stone's *Lust for life*, the Heritage Club, New York, is preparing a similar edition of *The Romance of Leonardo da Vinci*. The Club has obtained a fresh revision from Bernard Guilbert Guerney of his famous translation and has commissioned J. B. Neumann to select 150 Leonardo drawings and paintings.

Another in this series, which includes only well-written novels or biographies about the famous painters of the past, will be Hendrik van Loon's popular novel, *R. v. R.*

Birds dipping against the sky or rising gracefully from the tall marsh grasses are proving to be collector items, judging from the number of red stars. The rather illustrative sporting subjects, in which a single figure in a woodland interior predominates, are handled with the human element inconspicuously treated as a part of the landscape. More force, however, is felt in the winter scenes, painted in the fast-approaching gloom of night or during a driving rain when the trees lining the village streets brush against the roof tops. Provincetown, where the artist resides, is seen under a blue blanket of snow, instead of the usual sun-drenched mecca for vacationists.

## Oberlin Expands

A DISTINGUISHED SYMPOSIUM upon "the historical aspects of the fine arts" will be the dedication ceremony at the opening, April 30, of the new \$100,000 wing to the Dudley Peter Allen Memorial Museum at Oberlin College. A pioneer in modern collegiate education since its founding more than a hundred years ago, Oberlin initiated co-education in America. The new wing to the art building, made possible by Mrs. F. F. Prentiss of Cleveland, Ohio, inaugurates an art education program that will be one of the most complete in any college.

Speaking at the symposium, led by Oberlin's own art scholar, Professor Clarence Ward, will be Professor Rhys Carpenter, Bryn Mawr, speaking on "Classic Art;" Professor Charles R. Morey, Princeton, "Medieval Art;" Professor Emeritus Frank Jewett Mather, Jr., Princeton, "Renaissance Art;" and Dean Everett V. Meeks, Yale, "Modern Art." Concurrent with the dedication of the new wing and the symposium, an organization of Mid-western public school art teachers will hold their annual convention.

With the new addition the art department is now equipped with one of the most modern plants in America for art education.

### Bridaham's New Job

Lester Burbank Bridaham has joined the staff of the Art Institute of Chicago as public relations counsel. He will work with Walter J. Sherwood, editor of the institute's weekly *News Letter* and publicity manager.





Portrait of a Girl: DOROTHY DUNCAN. Anne Bremer Memorial Prize

## Golden Gate Annual Has Controversial Tinge

THE HEADLINE NEWS in California this month is the San Francisco Art Association's 58th annual, on view until May 2 at the Museum of Art—the largest and most controversial survey of contemporary art activity on the West Coast this season. The jury of selection chose 232 paintings and sculptures and the juries of award designated for the Parilia purchase prizes (\$250 each) the close-up of a *Fisherman* by Victor Arnautoff, and the abstract plaster *Movement* by Herbert Buell.

Dorothy Duncan was awarded the Anne Bremer Memorial prize of \$200 for her wistful *Portrait of a Girl*; the Artists Fund prize of \$100, open only to members, was awarded to Raymond Puccinelli for his bronze *Kneeling Dancer*; and the San Francisco Art Association medals of first award went to Alexander Brook for *Gloria* and to Anita Weschler for her abstractly realized sculpture, *Martial Music*. Farwell Taylor and Avis Zeidler won respectively the honorable mention awards in painting and sculpture. The museum's purchase award is to be announced sometime later.

Leafing through his annotated catalogue, Alfred Frankenstein, *Chronicle* critic, made several generalizations of the show. For one thing, there is an absence of the story telling picture. There is a strong influence of Karl Hofer—chalky color and blocked volumes—apparent in many of the pictures, due possibly to the Hofer exhibition which toured the country last year, "just as the presence

of Rivera in this city led to a lot of Riveraism for a while after he left, or as the Van Gogh show resulted, for a brief season, in a crop of minor Van Goghs."

Glenn Wessels, *Argonaut* commentator, felt that the exhibition suffers by "dilution with mediocrity." The *Oakland Tribune* critic, H.

L. Dungan, found "a certain sameness, as if the painters hereabouts were goose-stepping and 'heiling' for some dictator in art." He urges San Francisco painters to stop looking down their own noses. "They are following a sort of fashion set in San Francisco—you follow or you don't belong." However, each of the critics noted enough in the show in both painting and sculpture to comment at length in phrases of praise.

Jane Berlandina's *Sutro Park*, for what it does to the old fashioned sculptures at that spot, was highly commented. "Emotional, sophisticated, racy," wrote Alfred Frankenstein. "An excellent example of this fine painter's ability to give anything she paints brilliant personal treatment." Glenn Wessels observed. Otis Oldfield, represented with a nude "in the barroom style," annoyed Wessels, but made the critic admit that it was a new demonstration of Oldfield's competence. William Gaw is another artist who provoked comment for his *Carnations*, one of the best of the still lifes. Rinaldo Cuneo won the landscape honors with two of the critics, Dungan and Wessels. He has "fallen in with the paint scrapers," wrote Dungan, "yet his *San Francisco Landscape* is one of the best in the show." Of the eastern invaders, Brook's *Gloria* was singled out as the best figure painting in the show.

The prizewinners got only luke warm marginalia from the critics. Alexander Fried, in the *Examiner*, termed the Dorothy Duncan selection unwise, not because of Mrs. Duncan's art "which is often prizeworthy," but because of the particular picture. Glenn Wessels, however, noted that Mrs. Duncan is achieving greater softness and luminosity. The sculptors performed below par in the opinion of H. L. Dungan, due, he thought to the fact that many well known names are missing. "Perhaps most of the leading sculptors are busy with other chores, such as designs for fairs." If the Hofer influence is paramount among the paintings, it is Barlach who is influencing the sculptors.

### To Aid Jews Abroad

One hundred leading American artists will be represented in the contemporary art exhibition to be held at the Studio Guild Gallery, New York, for the benefit of the American Jewish Joint Distribution Committee to aid needy Jews overseas. The paintings and sculptures in the exhibition, which opens on April 24 for a two-week period, have been donated by the artists and will be offered at \$100.

Martial Music—Air Raid: ANITA WESCHLER. Awarded Sculpture Medal



The Art Digest

## On Wisconsin!

FIFTY YEARS of art in Milwaukee will be celebrated April 19 at a "mammoth dinner party" marking the half century mark of the founding of the Milwaukee Institute of Arts. The Wisconsin Painters and Sculptors will join the Institute, celebrating their own 25th anniversary, and the Layton Gallery, the art departments of the University of Wisconsin, Milwaukee-Downer, and the Milwaukee State Teachers College, artists, citizens and city and state officials will gather to recall the early days of art in this center of the Germanic ingredient.

"Through the golden haze of a fifty year history," writes Harold R. Wilde, tracing the old-world heritage in Wisconsin art, "drift the lilting waltz strains from Vienna, now faded to a muted memory like Milwaukee's oak-paneled rooms lined with paintings from Munich, Weimar, and Düsseldorf. Dust on the ox-cart roads of the Middle West had barely settled when Leonine Heinrich Vianden, forty-niner and gruff old Düsseldorf, fathered Milwaukee's art colony. Legendary names like Carl von Marr, Robert Koehler and Robert Schade first appear in Milwaukee and later stud the roll call of Munich art classes. Von Marr's famous Munich medal picture, the enormous *Flagellants*, still hangs in the Milwaukee Auditorium.

"By the early seventies, a school of lithography and engraving was pulling its prints under the watchful eye of Julius Gugler. By 1880 this group had already been active in sponsoring art exhibitions. Mingled with recollections of a great art festival at the nationally known Schlitz Park, are epic stories of the famed Milwaukee panorama school who first trailed their painting kits over the countryside in 1886.

"The Milwaukee of the eighties was characterized by music, leisuriness, and conviviality reminiscent of the Old World. Life was marked by a robust simplicity and a *gemutliche kultur* whose tempo was tuned to the measured oscillation of swinging doors creaking in Milwaukee hostleries. The ivory towers of post-war estheticism were very remote when a man could admire over the rim of a beer glass, the understandable and sometimes lush subjects of that day's paintings.

In November, 1887, the German Journalists Association sponsored a local art exhibition that included Jacobs, Henel, Segall, Bernhard, Schneider, Biberstein, Von Zuchelinsky, Kavanaugh, Eldridge, Enders and Michalarsky.

"A few weeks after the exhibition, these artists met in a Milwaukee restaurant to consider the possibilities of organizing an art group. Director Pelikan relates that apparently this preliminary meeting served as the inspiration for a similar gathering a year later, on February 11, 1888. In the musty Institute vaults are dog-eared archives that the director believes to be the first records on the formation of the Milwaukee Art Society.

"This era when the United States was first called a "billion dollar country" was an auspicious time for the arts in Milwaukee. A list of the original officers elected at this time reads like a roster of the leading German families of the city. Population that year was turning its second hundred thousand.

"Six years later in 1894 twelve engravers banded together into the Milwaukee Art Students' League under the militant direction of a young Milwaukee artist. That man is Edward J. Steichen, today internationally known as a photographer. Steichen was president for five years. This group and its interested adherents formed the nucleus of the Wis-

[Please turn to page 23]



Log Decks, Mercer: MITZIE BLECK. Milwaukee Journal Purchase Prize

## Milwaukee Concludes First Quarter Century

THIS YEAR marks a quarter of a century that the Wisconsin Painters and Sculptors have held organized annual exhibitions, as part of the society's program for promoting the professional artists of the state. Significant of the growth of art in this region is the record-breaking number of entries for the current "silver anniversary" exhibit, at the Milwaukee Art Institute, reaching close to a thousand.

A hard-working jury, consisting of Aaron Bohrod of Chicago, Cameron Booth of Minneapolis and Myron Nutting of Milwaukee, selected slightly less than 200 exhibits from the mass of entries.

Awards this year were as follows: Milwaukee Journal purchase prize of \$200, to Mitzie Bleck for *Log Decks, Mercer* (oil); the Art Institute Medal and \$100, to Marshall Glasier for *Native Landscape* (oil); the Art Institute purchase award of \$100, to Alfred Sessler for *Covering the Hole* (oil); the Layton Art School prize of \$75, also to Alfred Sessler for *Covering the Hole*; the Art Institute purchase award of \$50, to Edmund

Lewandowski for *Deserted Steel Mill* (water color); the Walrus Club purchase prize of \$50, to Sherman Groenke for *Winter Evening* (water color).

Also: the H. H. West Company award, to Willi Anders, for *Near the Valley* (water color); the Behan Art Supply Company award, to Joe Frieber for *Conversation* (drawing); the Art Institute medal and \$50, to Florence Kawa for her two sculptures; the Grumbacker Company prize, to Robert H. Johnson for *Landscape* (oil); and the Frank Dau Company prize, to Betsy Ritz for *The Danseuse* (drawing).

From Harold R. Wilde of the Institute staff comes this pithy descriptive paragraph: "A lusty wail in a wilderness of social dirges and stylized regionalism, the current Wisconsin show, as always, is refreshingly archetypical in its happy absence of painted plagiarisms. Chromatically more rugged than last year's show, strongly individual in the range of its only-begotten techniques, the exhibition is paradoxically free from the brickbats of controversy."

Native Landscape: MARSHALL GLASIER. Art Institute Medal and \$100 Prize







*The Checker Game: MILTON AVERY*

## Milton Avery Makes a Three-Year Report

ONE of the select few among America's contemporaries represented in Dr. Albert C. Barnes' collection is Milton Avery, who is holding a one-man show at the Valentine Gallery, New York, until April 30. The exhibition sums up the painter's work in the past three years and is the most complete showing of this artist, whose forte lies mainly in his handling of color.

For subject matter Avery looks about him at the crowded beaches of Manhattan, in a friend's home at the guests playing cards, at the burlesque, which, for a while was ruled out of Manhattan life but is back again according to reports, and finally, at the circus which opened in New York the same week as

Avery's show. For landscape, the Vermont hills furnish the artist's inspiration.

In each of his canvases Avery strikes a new color key with which he organizes his elements. He relies almost entirely upon an intuitive good taste in assembling some daring palettes in the low-keyed canvases, and for the sharp emphasis of a projecting form the contour of a color area does all the work. In his several burlesque scenes, abstracted in this way, the tensely of the male audience is given sharpness and power in the flat silhouettes of the color areas that serves as faces. Avery is non-representational in both form and color and he relies heavily upon the contrasts in both.

## Digs Its Own Soil

DOROTHY GRAFLY, who usually sees beyond the surface of an exhibition, makes note of several portentous tendencies in the 12th annual salon of block prints at the Philadelphia Print Club. "Scarcely more than a decade ago," she wrote in the *Philadelphia Record*, "American artists might have been born in the United States, but they painted elsewhere, and exhibitions styled national were glorified travelogues of all corners of the globe. Today a national American salon is much what the title implies. It digs into its own soil for subject matter, and—what is equally important attracts work from contemporary artists scattered East to West, North to South."

The display of block prints presented to Miss Grafly "an art beginning to knit together, in expressiveness and understanding, many hitherto culturally isolated sections of this far-flung land. The domination of the East is passing, even in the East, and is giving place to a healthier interest in modes of life that grew up or survived here and there throughout the country as population masses shifted and the last frontier fell into the Pacific.

"Thus you find *Tobacco Country* by E. Hubert Deines; *South of Chicago*, Todros Geller's first honorable mention print; *Pawhuska Rodeo* by May Aaron; *In Virginia, 1937* by Norman Kent; *Ozark Kitchen* by Bernard Peter Schardt; *Russian Town, San Francisco* by Charles Surendorf, and *Near Franconia, New Hampshire*, another mention-winning print, by I. J. Sanger. The exhibition

points, also, to the rise of artists in the South, whence come such plantation-flavored subjects as *Cutting Sugar Cane* by Bernice Jamieson, and the Mildred Boericke prize-winning print, *Harvesting Rice* by Anna Heyward Taylor."

In these prints, "there creeps into American art a peasant flavor, that sense of oneness with the soil hitherto considered the prerogative of European artists who seemed nearer the source of peasant-bred picturesqueness. Today that source has been discovered in our own land—in the fields of the South, the mountains of New England, the threshing festivals of the Middle West, the mines of Pennsylvania, the ranches and lumber lands of the Pacific coast. Interest is thus shifting from the great cities, and the shift is significant. Artists are always the first to sense social or political movements. In the restless nervousness and tension of the brilliant isms flung off like sparks for more than a quarter of a century they have been foretelling the present unrest of civilization, the changing of one order, and the turbulent birth of the next.

"Today in America they are forecasting a closer-knit nationality; one that, perhaps seriously for the first time since the Civil War, which ushered in the era of industrial expansion, turns to the problems of the soil. And the problems have changed, as the artists will tell you. Once concerned with the speeding up of crops, now they fight soil erosion; once centered in the cutting and marketing of timber, now they turn to reforestation.

"What the artist thinks today, the man on the street will be thinking tomorrow.

## With Brotherhood Dues

FROM OAKLAND comes encouraging news for the ambitious contemporary sculptor who finds so few opportunities for work challenging his full creative abilities. The Oakland Brotherhood of Longshoremen and Auto-Truck Drivers voted that a part of the money expended from their dues for a new meeting hall should be used for sculpture expressive of the Brotherhood's purpose.

It is not strange that labor unions should wish an expression in art of their ideals—there is already a highly developed "labor art"—but for a union to commission monumental sculpture to be paid for out of membership dues is surely a phenomenon of real promise to sculptors in America.

The Oakland union chose two local sculptors to execute the commission. Warren Cheney will do two massive figures to flank the main entrance and Elliott Sandow will carve a high relief directly over the door. In an exhibition of sculpture photographs by Cheney at the San Francisco Museum the value of this project is well demonstrated. The two-story hall is an economical building of functional design, and the expressive modernism of the sculpture enforces its character of purposeful simplicity.

Latest reports from the Brotherhood are that they are well pleased with their artistic investment.

## They Chose Bread

"Let's have a theme exhibition, but let's have the theme some universally known thing—something that ties directly into the life of every individual." The Minneapolis Artists Union proposed this matter to itself and chose for the theme bread. Each artist was given perfect freedom to paint a portrait, landscape, or abstraction, to be for or against bread, but bread was to be the inspiration. A highly stimulating show was held until April 14 at the Public Library of this flour city as a result of the proposal.

Choosing a winter night landscape dominated by a glaringly lighted billboard that proclaims "Everybody Eats Bread"—one of those institutional ads,—Syd Fossum snapped his canvas into meaning by inserting one lonely figure reading the ad and making a glaring liar out of the huge sign. Caleb Winholtz thought of bread in terms of economics and politics. Other artists included in the show were Bob Brown, Mac LeSueur, Lois Hartshorne, Glen Ranney, Jeanne Taylor, Elsa Jemne, Lorraine Goff LeSueur, Josephine Lutz, John Bliss, Art Allie and Helmer Lindbeck.

## When Critics Agree

Three Philadelphia critics met by prearrangement the other day to act as jurors of a competitive exhibition by seniors of the illustration class at the Moore Institute-Philadelphia School of Design for Women. The critics were Dorothy Grafly of the *Record*, Walter E. Baum of the *Bulletin* and R. Edward Lewis of the *Inquirer*. What makes this news is that all three were in perfect accord in awarding first prize to Mary Hitchcock, second prize to Miriam Troop and honorable mention to Phyllis Schoenberger.

"As a matter of fact," laments Michael Shaw, co-critic with Mr. Lewis on the *Inquirer*, "they were in such complete accord that they drove downtown together in Baum's automobile. Each, probably, was so glad to still be alive that none noticed our rather plaintive thumb as they breezed past."



## Bishop Library Prices

A GRAND TOTAL of \$325,932 for 1,091 catalogued items completed the four-day auction of Part I of the great Cortlandt F. Bishop Library at the American Art Association-Anderson Galleries. The event, the most important in a quarter of a century in New York bibliophile annals, drew a large number of buyers from all over the world as rare books, first editions, manuscripts, and bindings from A'Becketts to Huysmans transferred historic ownerships to the rapid intonations of the auctioneers. Part II will be sold later this month.

The famous *Blickling Homilies*, a tenth century Anglo-Saxon manuscript of religious discourses permeated with all the sentiment and imagery that went later into the English Bible and formed the basis for the English language, was purchased by Dr. Abraham Rosenbach for \$38,000—the highest price in the sale.

Dr. Rosenbach, Philadelphia rare book collector and dealer, was one of the most active buyers in the auction, acquiring in addition, the first dated edition of a 2-volume Latin Bible printed in Gothic type in 1462 for \$12,000; the first illustrated edition of Dante's *Divine Comedy* for \$13,500; a French illuminated manuscript of Froissart's *Chronicles* for \$14,000; a large copy of the first issue of Oliver Goldsmith's *The Deserted Village* in the original wrappers for \$2,100; a first copy of *Burns' Poems* for \$3,400; and the earliest issue of the *Tory Hours* for \$5,000.

Another Philadelphia book dealer, Charles Sessler, was an active buyer, acquiring an illuminated manuscript of Augustine's *City of God*, 1440, for \$20,250; an original issue of Blake's *Songs of Innocence* for \$5,400; his illuminated copy of the rare *Jerusalem* for \$2,700; and other items. Maggs Brothers of London acquired a first French edition of *Boccaccio*, bound for Diane de Poitiers for \$8,750, and a set of *The Annals of Sporting*, a rare periodical, for \$3,500. Walter M. Hill of Chicago purchased most of the Dickens "Reading Copies," paying for one of them \$7,750.

### Youtz Resigns

Philip N. Youtz, director of the Brooklyn Museum for the past four years, has resigned that post in order to take a position with the Golden Gate International Exposition in San Francisco, as consultant.

In his letter of resignation Mr. Youtz pointed out that the reconstruction and reorganization of the Brooklyn Museum and the Children's Museum, which he undertook as assistant director in May, 1931, and as director a year later, is now completed, "and I feel the desire to undertake a new project." Mr. Youtz felt also that he needed more time to devote to the American Federation of Arts of which he is president. In addition to his duties as consultant to the 1939 San Francisco spectacle, he will assist in the development of its theme building. No successor has been appointed as yet to the Brooklyn directorship.

### Modern Handicrafts

Modern handicraft is surveyed in an extensive exhibition this month at the Baltimore Museum of Art. The show includes American arts and crafts as exhibited at L'Exposition Internationale last summer in Paris, together with a large collection of privately loaned objects in textiles, metal crafts, pottery and jewelry. A thumbnail history of handicrafts from the earliest days until the present century is included in the catalogue by John H. Scarff.

15th April, 1938



Portrait of Helena Fourmont: PETER PAUL RUBENS  
Included in the Carl Schoen Sale

## Auction Sales at American Art Association

LEADING the auction calendar at the American Art Association-Anderson Galleries for the remainder of April is Part II of the famous Cortlandt F. Bishop library (alphabetically, from I to Q). Comprising 749 lots and including a superb collection of illuminated manuscripts and books of hours, Part II will come up for sale the afternoon and evening of April 25, the evening of April 26 and the evening of April 27 (high prices brought in Part I are listed elsewhere on this page). Exhibition will be from April 16.

Three outstanding illuminated manuscripts alone form a memorable group. The beautiful manuscript of *Lancelot du Lac*, written in French on 382 leaves of vellum, is considered the finest of this Arthurian legend in existence. It came into the Bishop Library from that of Henry Yates Thompson, most distinguished of modern collectors of illuminated manuscripts. Another famous manuscript is the *Pembroke Book of Hours*, circa 1440, from the Robert Hoe Library. A third is the manuscript *Hours*, dated 1524, attributed to Geoffroy Tory, representing the maturity of French calligraphy, decoration and illumination in the 16th century.

Studding the scholarly catalogue, a worthy continuation of Part I, are outstanding volumes of English and American literature, a faultless copy of Omar Khayyam, a complete set of the books printed by William Morris at the Kelmscott Press, and two of the most fascinating Herman Melville items—Melville's own copy of the *Wreck of the Whale-Ship*

*Essex*, and his letter to Mrs. Nathaniel Hawthorne, explaining the relative parts played by conscious allegory and pure narrative in the writing of *Moby Dick*.

Following the Bishop Library, important 18th and 19th century paintings from the collections of Mrs. Sonia Norris of London, the late Carl Schoen and Henry Jordan, will be dispersed the evening of April 28. Outstanding in a fine group of old masters is the *Portrait of Helena Fourmont* by Rubens, being the original sketch for the famous portrait group in the Baron A. Rothschild Collection. Painted about 1633, it is endorsed by Mayer, Bode and Valentiner, and was included in Detroit's important Rubens exhibition in 1936. Also listed in this sale are primitives by Neri di Bicci and Neroccio; a wooded landscape by Jacob van Ruysdael; an important Lucas Cranach; and examples by Bellini, Filippo Lippi, Veronese, Van Huysum, Van Dyck, Meissonier and Courbet.

Chinese jades, English and French 18th century furniture, tapestries and Oriental rugs comprising property removed from the consular residence of the late Theodore Marriner, former U. S. Consul General at Beirut, Syria, will be sold the afternoons of April 28 and 29. Mr. Marriner was assassinated last August by an insane applicant for a visa.

American, English and Continental furniture, tapestries, Georgian silver, Sheffield plate, porcelains and decorative objects, collected by the late Musa Bence Liggett, will be sold the afternoons of April 22 and 23.

## Raeburn, Scotch Master, Presented as a Provocative Challenge to the Moderns

THE FIRST important loan exhibition of portraits by Sir Henry Raeburn to be held in New York in a quarter century was on view until April 16 at the Jacques Seligmann galleries. It was assembled as "an answer to a popular demand."

"Many have asked us," states the catalogue foreword, "whether this world wide interest in so called 'Modern' art meant that the art of the past centuries was just to be forgotten and also whether this period of art was a sudden outburst without any links to the past. This exhibition will reassure the wavering."

Nearly a score of portraits by the Scot were borrowed from private collections to present an excellent picture of Raeburn's genius and the taste of the period of the Georges. Coming at the end of the great 18th century English portrait school, Raeburn leads into the 19th century with a technique less formal, more solid. "So far as we can now guess," writes Sir Walter Armstrong, biographer, "his school was the *Portrait of Pope Innocent X*, by Velasquez." A marriage of convenience at the age of 22 enabled Raeburn to take Sir Joshua Reynolds's advice in 1776 and go to Rome, where he spent two years. After that he returned to his native city of Edinburgh and "painted every one of light and leading, with the important exception of Robert Burns."

The coincidence of this Raeburn show with the large loan exhibition by Cézanne provided Royal Cortissoz, *Herald Tribune* critic, with an opportunity to discuss his favorite topic,

craftsmanship. He quoted La Farge: "The touch of the brush is so difficult when it comes to be a very successful thing, that it becomes ennobled." "Raeburn had the touch," wrote Cortissoz, "Had Cézanne?"

"Only intermittently. In fact he is a good illustration of Pope's axiom, 'Man never is, but always to be blest.' He was forever groping about in the domain of craftsmanship, as though in a world not realized . . . He never fully and steadily mastered the art of demonstrating his own hypothesis. It is his point of view rather than his execution that pulls him through. His point of view, indeed, was significant."

"As I have said before Cézanne was supported in his rebellion against the tiresome slickness of the Salon, by a certain rude strength which carried him far in his endeavors to express landscape, the figure and still life in terms of depth in color, to define form through broad planes rather than sharp contours. If I touch upon his crudities it is not to magnify them but to advocate the exercise of discrimination in the approach to him. This is too often neglected in appraisal of Cézanne. His merits are exaggerated and admiration of his truth obscures the limitations of his craftsmanship."

Raeburn, on the other hand, Cortissoz presents as a master in craftsmanship.

Of a different mind, however, was the *World-Telegram* critic, Emily Genauer. Sensing an invitation to re-appraisal in the event of the exhibition, she wrote that "not all the piety . . . can lure back the fingers that have

writ of his worth as being greatly exaggerated, to cancel half a line."

"Raeburn remains a pretty typical exponent of the 18th century school of British portraiture, more robust, perhaps, than some of the others, but no more significant." Miss Genauer then lets the sleeping dog of contemporary judgment remain what it is. "He was a highly skilled but unadventurous and unoriginal craftsman."

### McBride Finds Surcease

Henry McBride, the *Sun's* champion of many a topsy-turvy modern art exhibition, found surcease. Rather than add to the volumes of erudition on Raeburn and his paintings, McBride became philosophic: "The sturdy work of the Scot, and the staunch faces of his sitters, are well calculated to dissipate the contagion of fear that seems to have cast so many of our citizens into confusion."

The exhibition, "is a reply, of course, that works both ways, for if the enduring, unswerving visages that look down at you from a Raeburn canvas could only have been conceived and painted in a period when there was but one God in the heavens and but one system of social ethics for decent people to pursue, then it follows naturally enough that in a time like this, when every second person you meet has a system of ethics that he has invented himself and a God that preaches terrorism rather than love, then it follows, I repeat, that the art of such a period ought to be jittery. The cubism that we have just lived through will be thought by future ages, I am sure, to have been an understatement. They will read of the instability of our lives and fortunes, and they will say of cubism: 'It is far too calm; those artists didn't suggest the half of it.'

"But in Raeburn's day cubism had not been thought of, and the canny Scot, once rich, stayed rich. We who have so many troubles wonder what sort of troubles they could have had then, for of course they had some; but in general we now suspect that real distress occurred only in the lower classes, and even then only to those who refused systematically 'to make an effort.' One gets a whiff of disaster occasionally in the poems of Robert Burns, but then Burns was an open and avowed sinner and the Scots were always very hard upon sinners."

There was poverty and distress among the lower classes in Raeburn's day, observes McBride, recalling Boswell's journey to the Hebrides, but there was not much repining, for the poor, apparently, "shared in the staunchness of the aristocrats, and whatever their lot, to a large extent, eliminated worry. That, possibly, is the lost secret to security." Also, "the cotter was not intrigued on Saturday nights with the intimate revelations of the night club activities in the great cities but was sufficiently interested in his mug of ale at the pub. The stability of the classes was unthreatened in any direction."

"And stability is just another word for heaven."

### Second Congress Exhibit

The American Artists Congress will hold its second annual exhibition in Wanamaker's Picture Gallery, New York, May 5 to 21.

The exhibitors will include: Lucile Blanch, Minna Citron, Maurice Glickman, George Picken, Victor Crandell, Herman Baron, Stuart Edie, Eugenie Gershoy, Bernar Gussow, Joseph Biel, Eitaro Ishigaki, Frank Kirk, Julian Levi, Russell Limbach, Jack Markow, I. Rice Pereira, C. B. Ross, Alexander Stavenitz, Harry Sternberg, Miron Sokole, Louis Schanker, Thomas Nagai and Abram Tromka.

Admiral Lewis Somerled McDonnell: SIR HENRY RAEBURN



## Roofs for 40 Million

A LARGE painting, sculpture and graphic arts exhibition of the frankly documentary and social protest variety is on view at Rockefeller Center, New York, in a mass campaign for better housing. "Roofs for 40 Million" is the title of the show, presented by An American Group, Inc., a non-profit organization under the leadership of Frederick Knight, president. More than 150 paintings, sculptures, photographs, prints, models, collages, and other media make an eloquent appeal for what Lewis Mumford calls, in his catalogue foreword, "the summit of happiness"—a roof over one's head.

Lifted magnificently out of a display of deadening depress because of the high quality of some of the pictures, the subject matter in each of the paintings and sculpture goes to the realities of the problem of slum sociology—the sick, the starved, the undernourished, the criminal, the exploited, the dirt, garbage, the tragedy of oppressive living conditions.

In a crisp work entitled *Tenants*, Loren MacIver has painted a group of mice, rats and cockroaches. William Gropper contributes a sweatshop tirade called *Homework*; Frederick Knight's *Fifth Floor Back* is an eloquent view of a poor family's impossible quarters; Palmer Hayden's *Midsummer Night in Harlem* teems with Negro people overcrowded; Peggy Bacon contributes a drawing of an *East Side Landscape*; Sol Wilson's *East Bronx* is an architectural actuality that somehow never finds its way into histories of architecture.

The list of exhibitors includes many well known names in American art and runs aesthetically from non-objectivity to the completely representational. It is only natural writes Mumford, that artists should be interested in housing. "They are interested in whatever enriches and refines the raw vitality of men and women, in whatever makes life itself more human. And the modern dwelling house owes a direct debt to the artist. It was from the great south-facing studio window of the impressionists, as Professor Meyer Shapiro has pointed out, that the modern house, open to the sun, first manifested itself: foretaste of modern living quarters, bathed in light, oriented to the sun and opened to the wind and view. Again it was from the clean forms of the Cubists and the Purists that the modern interior stripped of futile decorations and shabby conventional ornament—therefore more hygienic and easy to clean—emerged."

### Constable Comes to Boston

William George Constable, who has been director of the Courtauld Institute of Art in London since 1932, took up his duties as the new curator of paintings at the Boston Museum on April 1. He succeeds Dr. George H. Edgell, director of the museum, who had served in the dual capacity of director and curator since 1934.

Mr. Constable, who is one of the world's foremost experts in western painting and especially the painting of Italy, is a distinguished lecturer and writer on the fine arts. In addition to contributions to leading art periodicals, his publications include the catalogue of the Exhibition of British Primitives in 1924, the Catalogue of the Marlay Bequest, Fitzwilliam Museum, in 1927, and the Catalogue of Italian Pictures in the W. H. Woodward Collection in 1928. With C. H. Collins Baker, he is the author of *English Painting of the 16th and 17th Century*. Recently awarded a Leverhulme Research Scholarship, he has been spending some months in Venice, completing a book on Canaletto.

15th April, 1938



Figures and Still Life: EDWIN DICKINSON

## The Visions of Dickinson, "Lone Spirit"

THAT STRANGE mysticism so prevalent in American literature, especially in the writings of Hawthorne, Poe, and Eugene O'Neill, but seldom seen in American painting (Ryder, Blakelock and Davies being exceptions), is echoed in the canvases of Edwin Dickinson, contemporary New England painter. Dickinson, who is showing 35 paintings in his first New York exhibition at the Georgette Passe-doit Gallery, during April, stands out as a lone spirit in present day creation.

Essentially a visionary painter, Dickinson contrasts blurred landscapes of Southern France with large symbolic pictures of intermingled images. Centralizing on a distinguishable theme, the painter builds a composition of unusual patterns in an orchestration of funereal grays. Always there is a feeling of sinking into space, into an unreal world—a world inhabited by images of lean-faced men and white-breasted women. Occasionally gusts of smoke, fog or fire may be perceived in Dickinson's abysmal regions.

The romantically baroque spirit of 19th century New England that leaned so heavily toward nostalgic obscurities is felt in the immense *Figures and Still Life* on which Dickinson worked for years. The art of this painter with its subdued color and indistinct forms seems to have been dreamed and developed from behind lowered curtains, in the coolness of a darkened parlor filled with familiar family objects.

A surrealist arrangement is found in the *Woodland Scene* with an ascetic male figure sitting amid a plow share, a crumbling brick wall and other objects with a bit of fire creeping towards the prone figure of a woman. *Stranded Brig*, a broken mast enveloped in a

vaporous scene of fog and water, was done under the WPA and has been loaned by the Springfield Museum. The famous *Fossil Hunters* that created so much comment years ago when it was hung upside down by mistake at both the Carnegie International and the National Academy exhibition (it won the second Altman prize in the latter show) is also included.

### Jefferson Art Row Continues

The Federal Fine Arts Commission, an advisory body to the government with no veto power, has appealed to the President in its fight with the Jefferson Memorial Commission. The former body is strongly opposed to the erection of a Roman Pantheon in the tidal basin and holds that the site calls for a "low broad architectural mass," and favors a building "of more grace and lighter in expression," classical to conform with the prevailing architecture in Washington, but "not slavishly classical."

The Jefferson Commission has proceeded with its plans for the erection of a building on a modified design by the late John Russell Pope, and it has proceeded against the advice of the Fine Arts Commission. In a letter to the president, Gilmore D. Clarke, chairman of the latter body, points out that this threatens the prestige of the body itself. Serving with Mr. Clarke who is a member of the Board of Design of the New York World's Fair, are Charles Moore, Eugene Savage, Charles R. Borie, Jr., Henry R. Shepley, William F. Lamb, and Paul Manship. The commission was established 28 years ago to safeguard the beauty of Washington.





AT LEFT:  
*Jefferson Market,*  
6th Avenue: JOHN  
SLOAN (1922)



AT RIGHT:  
*Model in Dressing*  
Room: JOHN SLOAN  
(1933)

## Andover Traces Career of John Sloan, Noted American Realist

A RETROSPECTIVE VIEW of the career of one of America's most distinguished artists, John Sloan, is being presented through May 18 at the Addison Gallery of American Art, Andover, Mass. Sloan, for four decades a familiar figure in the art world, represented in most of the major museums and an idealist who has labored valiantly for the recognition of younger artists, had to wait forty years for representation on so comprehensive a scale.

The collections at Andover are in large measure the artist's own; each painting is accompanied by Sloan's cryptic comments in the form of a catalogue note; and the exhibition is inclusive enough to permit a fine assessment of the artist's career. Beginning with his early days as a newspaper illustrator—like Luks, Glackens and Shinn—the exhibition carries down to Sloan's latest work, *Nude and Nine Apples*, publicly shown for the first time. In it is contained a good omen in the direction of continuous progression—the cross-hatch technique is less obtrusive and becomes only an agency to emphasize the underlying structure.

Sloan's paintings, as presented in the Addison Gallery exhibition, divide themselves very definitely into two sections: scenes illustrating the life of lower New York, from the beginning of his career through the late 1920's; and figure subjects conceived and executed within the studio walls, making their appearance about 1927 and becoming increasingly predominate in the present decade.

It is around the latter group that controversy has raged and critics have taken the view that the rather stylized nudes are a "decadent phase of the work of an artist of marked ability in the direction he has for-

saken." To them Sloan gives answer in the introduction to the catalogue:

"In looking back over the forty years which I have been painting, not as a means of livelihood, but rather as a means of self-satisfaction, I find myself naturally more enthusiastic over the efforts of the last ten years. The creative artist will never find many who care to follow in his line of progress. That tiny group which composes the art public having at first scorned his works of past decades have finally accepted them, and they would have him spend his energy in producing more of these now acceptable commodities. The painter who has placed his intelligence in command of his actions must always find himself at least a generation ahead of contemporary judgment."

The Andover exhibition will evoke in many a nostalgia for the "good old days" when Sloan, still under the influence of his assignments as newspaper illustrator, was content to present New York as he found it—realistic snatches of man and his environment as an artist saw it in Times Square, Sixth Avenue and in the Bowery and McSorley's Saloon. *Ferry Slip, Winter, Pigeons and Backyards of Greenwich Village* are among the paintings of this earlier period which show Sloan's pre-eminence in his field. Others, however, will sympathize with the artist's courage in refusing to repeat a successful formula. Still other exhibits reveal the inspiration Sloan found beneath the turquoise skies of New Mexico.

Two events in American art history are indelibly watermarked with the name of John Sloan—the rebellion in 1908 of "The Eight" and the launching of the Society of Independent Artists. Appearing a year after the Na-

tional Academy had absorbed the opposition from the Society of American Artists, "The Eight"—Davies, Glackens, Henri, Lawson, Luks, Prendergast, Shinn and Sloan—began to preach the new realism and to insist that art must spring from everyday life.

The Andover catalogue, lavishly illustrated and containing a stimulating foreword by John Sloan, is a human-interest memento of the career of an artist who fought the good fight in an earlier generation and, as he approaches the allotted three score and ten, retains the strength of sinew to fight anew for the ideals that have well earned for him the title "friend of his fellows."

### Kress Gift for Rollins

A 14th century Tuscan polyptych representing the four evangelists and Saints Francis of Assisi, Paul and Anthony of Egypt has been presented to Rollins College by the Samuel H. Kress Foundation, New York. Last May the foundation presented a *Madonna and Child Enthroned* by Cosimo Rosselli to the college. The two paintings hang in the Knowles Memorial Chapel.

### Field Secretary for "Collectors"

Mrs. William G. Hille of Englewood, New Jersey, is the latest of the field secretaries to be appointed by the Collectors of American Art in their campaign to nationalize the scope of the organization. Mrs. Hille has long been active in New Jersey art circles, has served on numerous exhibition juries and covered art activities for the press.

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## Suzanne Valadon

SUZANNE VALADON, artist-mother of Maurice Utrillo, died in Paris, April 7, at the age of 69.

As a child Suzanne Valadon ran away from her Paris home, joined the circus as an acrobat and later settled in the famous Latin Quarter to become a favorite model for Renoir, Degas, Lautrec and other leaders of the Impressionist movement. Keenly artistic and ambitious, she won the interest of her employers and under their tutelage developed into a painter in her own right. Ideally situated in the midst of Parisian art politics, she gained international recognition and with it a good income from her nudes, landscapes and portraits.

It was during her modelling days in the Latin Quarter that a son was born to Suzanne Valadon. Later a Spanish writer and artist, Michael Utrillo, fell in love with the young mother and gave the boy the right to his name. Mlle. Valadon taught the child to paint, but it is recorded that at the age of ten he had become a confirmed alcoholic.

The New York Times reports that in Montmartre, Utrillo "would run up such large bills for his nights of drinking that innkeepers locked him in back rooms, where he was forced to paint for his absinthe and wine. Many of the paintings thus created later brought large sums to dealers who were astute enough to buy them up for a song from the tavern keepers."

After Utrillo had been confined to asylums for inebriates on several occasions, his mother bought an old castle on the Marne, the Chateau de Saint Bernard, where she and her son lived quietly for the past two decades. Neither painted extensively in recent years. In 1930 Utrillo was honored by France with membership in the Legion of Honor.

An amusing interlude was furnished last year by the libel suit which Utrillo entered against the Tate Gallery in London, because the gallery had printed in one of its catalogues that the artist had died in 1924. After much testimony on the affinity of paint and alcoholic potions, the case was dropped.

### Sacramento Activity

It has been demonstrated in Sacramento that local one-man shows in public museums are enthusiastically received and function as a helpful stimulus to other local artists. The Crocker Art Gallery held two such shows in March—the sensitively handled paintings and etchings of Marion Holden Pope, and the colorful water colors of Don David. Interest in the exhibits was indicated by their record attendance.

In April the Crocker Gallery will show the work of Chiura Obata, well known California-Japanese artist, augmented by a group of old Japanese prints from the collection of the late Perham W. Nahl.



Husking: CURRIER & IVES (Lithograph after Eastman Johnson)

## Americana, Glass Featured at Parke-Bernet

EARLY AMERICAN GLASS is one of the important items in the William Mitchell Van Winkle's collection of Americana to be dispersed at the Parke-Bernet Galleries, New York, the afternoons of April 28 and 29 and the evening of April 28. There are also notable examples of Currier & Ives prints and early American pewter.

The Van Winkle glass collection includes a large number of flasks and bottles in all the colors considered rare by collectors, and embraces a wide variety of Ohio-Stiegel flasks and Pitkin flasks of the "chestnut" pattern. Besides a number of rare pieces made in the three-mold technique, there are examples from South Jersey and the New England districts.

Among the Currier & Ives lithographs are such well known subjects as *Home to Thanksgiving*, a set of four American field sporting prints, winter scenes, American farm scenes, hunting subjects, and the famous *Husking*, from the painting by Eastman Johnson. Along with the early American pewter, whose popularity is on the increase, there are examples of piecework and quilted coverlets.

Colonial and Federal furnishings of Gadsby's Tavern at Alexandria, Va., whose patrons are said to have included Washington, Lafayette and Paul Jones, are to be sold at the same galleries the afternoon of April 23. The furniture, almost wholly of Virginia, Maryland, and Philadelphia origin, includes both the rural and urban types of early America, the latter of finely carved mahogany and the former of simpler cherry maple and pine. Notable and historical pieces are the Hepplewhite sideboard formerly owned by Mary-

land's signer of the Declaration, Charles Carroll; and a set of six Chippendale side chairs once owned by "Light Horse Harry" Lee.

The contents of the mansion of James A. Burden, 7 East 91st Street, New York, will be sold on April 20 and 21. The furnishings includes Italian, English, and French furniture, two important Brussels tapestries, sculptures, paintings and Oriental rugs.

American and English furniture, Chinese carved jades, silver, paintings, porcelains and faience, and Oriental rugs, comprising the property of Mrs. Robert Underwood Johnson, will be sold the afternoon of April 22. The late Robert Underwood Johnson, former editor *Century Magazine*, was secretary of the American Academy of Arts and Letters, director of the Hall of Fame, Ambassador to Italy, and largely responsible for the creation of Yosemite National Park.

### George A. Thompson Dies

George Albert Thompson, Impressionist painter who had lived in Mystic, Conn., for 25 years, died from a prolonged illness on March 18. Belonging to the generation of artists brought about by Monet and the other French Impressionists, Mr. Thompson treated his themes objectively as studies of shifting lights. His portraits were popular in Connecticut during the first years of the 20th century for their quiet dignity and directness.

A graduate of the Yale School of Fine Arts, Mr. Thompson taught painting there for several years. He and his friend John I. H. Downes, the landscape painter, founded the Paint and Clay Club of New Haven.

### WORKS BY

John Sloan	Guy Pene du Bois
William Glackens	Louis Bouche
Maurice Prendergast	Charles Demuth
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Menemsha Harbor: JONAS LIE

## Lie Exhibits His "Light and Air" Paintings

COASTAL SCENES painted last summer in Holland and along the Cornish coast in England are the main themes of the exhibition by Jones Lie, president of the National Academy, which will be held at the Fifth Avenue branch of the Grand Central Art Galleries, from April 19 to May 9. For this special showing the galleries will remain open on the Sundays of April 24 and May 1 from 3 P.M. until 6 P.M., when the artist will hold "open court" for his friends and guests.

Except for one example, the silvery birch trees against pale gold, shimmering water, which helped Lie win his national reputation, are absent from the show. Since his last exhibition at the Macbeth Galleries in 1934, when he showed scenes of the American coast, Lie has turned more and more towards picturesque compositions of fishing villages, colorful sails on the peculiar blue-green water favored by the artist, and little towns nestling at the foot of a cliff. Another distinctive feature in Lie's work is the clustery arrangement of the various sections of his canvases. There are clusters of boats and sails, clusters of houses and sometimes trees to balance with the wider spatial areas of the sea and the sky.

The painter handles his pigment fluently and with the ease of an experienced hand. While design is a primary concern, he is chiefly interested in the harmonious blending

of light and air—not the brilliant glare of high noon favored by pictorial artists, but the half-broken, glimmering light characteristic of the seaboard and harbors when the fog has lifted and a concealed sun is breaking through.

### Capital Region Annual

The Third Annual Exhibition of Paintings and Sculpture by artists of the "Capital Region" is being held at the Albany Institute of History and Art during April and May. The jury—Joseph Cummings Chase, head of the Art Department of Hunter College; William Meyerowitz, etcher and painter; and Michael M. Engel, director of the Aquachromatic Exhibition—awarded the numerous prizes.

First painting award of \$35 went to Marion Huse for *Taconic Trail*, with first honorable mentions going to *The Old Buckboard* by Otto Bierhals, *July 10th* by Herbert A. Steinke and *Wood Interior* by Clarence Bolton. Second prize of \$25 went to Alice L. Symonds for *The Wishing Shawl*, while second honorable mentions were accorded Isabelle Lusty Sim and Erna Lang. John F. Carlson won the first water color prize of \$25; second award went to Alfrida Storm, and the mentions to Grace Knox and Mary Hills Hatch.

## Duveneck, Master

[Continued from page 5]

about a new school under Duveneck, who proved an inspiring teacher. Known as the "Duveneck Boys," his students combined their intense interest in art with a sort of light opera background of gay living.

The end of Duveneck's Bohemian days came with his marriage in 1886 to the intellectual and socially gifted Boston girl, Elizabeth Boott, who was championed by Henry James and his coterie. After his introduction into Miss Boott's distinguished and sophisticated circle, Duveneck changed for a while.

"For a time," explains Mr. Heermann, "we see Duveneck transformed into a fashionable celebrity, in a top hat and kid gloves, his Viking mane of blond hair clipped, his efforts directed, playing a stellar part in the Paris Salon of Bouguereau and Company. But it was only for a short while that Duveneck could be lured away from his own sense of artistic direction. And a striking exception to the strangely sweet, academic pictures of his later period, is the portrait of Elizabeth Boott, done in 1888, the year of her untimely death."

After his wife's death Duveneck returned to Cincinnati, where he lived until his death in 1919 at the age of 71, and slowly the smothered spark of his own true talent revived. "Many pictures of surprisingly luminous beauty and substance make this latter period one of real value," adds Mr. Heermann. But the rising tide of Impressionism discredited the Munich school. "Insults such as 'the brown sauce of Munich,' 'technique for technique's sake,' and 'masters of bitumen,' were hurled at them for many years. But just as the economic debacle made men go back to the plow, artists too began to go back to the sobering reality of the soil for aesthetic rejuvenation. Thus the paintings of our first forgotten master realists, with their courageous technique and their rich serious tonal quality of simple earth colors, have come into their own again."

The famous 1888 full-length portrait of the flower-like Elizabeth Boott may be seen in the Whitney show, as well as the portrait of Professor Ludwig Loefftz, painted in one sitting, and the masterly self-portrait, (see cover of this issue of THE ART DIGEST). Two of the *Whistling Boy* canvases of 1872 are included, along with the familiar *He Lives by His Wits*; the unfinished, spirited study of Amy Folsom; and *The Bohemian* (much in the spirit of Frans Hals), a portrait of a man in a coon skin hat painted with typical American frankness.

### Abbott, Photographer

Berenice Abbott's photographs of New York City views and the American scene, are on view at the Hudson D. Walker Gallery, New York, through April. All the exhibits were done by Miss Abbott as a free-lance photographer and are independent of the exhibition of her work held this season under the auspices of the Federal Art Project at the Museum of the City of New York. A number of her portraits, seen at Mount Holyoke College in February and at the Grace Horne Galleries of Boston in March, are also included.

### Walter Gay Memorial

A memorial exhibition of paintings by Walter Gay, expatriate American artist who died in Paris last summer, is being held at the Metropolitan Museum until May 30. An illustrated article will appear in the next issue of THE ART DIGEST.

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*Setting the Table: FREDERIC TAUBES*

## Taubes Viewed in East and Middle West

AN APRIL exhibition by Frederic Taubes at the Midtown Galleries, New York, is being held simultaneously with a showing of 12 of his paintings at the William Rockhill Nelson Gallery in Kansas City. This imaginative Austrian-born painter, who has become an American citizen, spent the past year developing his elusive talents into broader fields. A surrealist touch and the mysterious grayish-green light effects are still to be found in Taubes' compositions, but there are also

steadier values and a more realistic approach.

Taubes, who studied for a lengthy period with Doerner, whose volume on the science of pigment of painting is a handbook for artists, is continually experimenting with color harmonies. He has lately brought relief to his cool palette with an inner glow of warm radiance, so that now his gray obscure world is touched by sunset lights. Having discovered an unusually brilliant red, Taubes now distributes vivid notes of this hue.

## The Collectors Show

WINNING wide attention is the group exhibition of oils and water colors with which the Collectors of American Art are concluding their first season. The exhibition because of its size is being presented at 5 East 57th Street (second floor), New York, instead of at the organization's headquarters at 36 West 57th Street, scene of its previous exhibitions. The present show will continue until May 6, when the annual distribution of paintings and prints acquired by the Collectors for the members will take place.

Prominent in a particularly strong water color section are characteristic examples by Milford Zornes, a poetic view of rain in the desert; Laszlo de Nagy, a landscape and a Provincetown scene, dramatic interpretations in rich color; Lars Larsen, subtly toned monotypes; Julius Katzieff, who divides his talent between a seascape and a flower subject; Frank M. Blasingame, George C. Ault, Herman Trunk, Jr., Doris Lee, Karl Mattern, Walton Blodgett, Andree Ruellan, Dean Fausett, Charles Kaesela, Theodore Czebotar, Frank Wilcox, Ann Brockman and Hobson Pittman.

The oils range from the realism of Edna Reindel and Ogden M. Pleissner to the surrealism of Frederico Castellon, and touching all the way stations between. Well represented in this section are Marvin Cone, Ben Bann, Helen F. Newton, Victor Depauw, Irving D. Hoffman, Dudley Morris, Revington Arthur, Ron Blumburg, Olive M. Lyford, Jo Cain, Fay Kennedy, Sidney Laufman, Manuel Tolegian, Lee Jackson, Louis Bosa, Lucile Blanch, John F. Enser, Stephen Etnier, Eugene Canade, Robert Philipp, David Burliuk, Ernest Freed, Frank London, Maurice Becker and Gordon McCough.

As from the previous exhibitions, the Col-

lectors will purchase a number of paintings for distribution among the members. An added feature of the present exhibition is the inclusion of impressions of the two prints that will also be distributed among the members—*Locomotive Watering*, an etching by Reginald Marsh, and *Early Summer*, a lithograph by Stow Wengenroth. Each is limited to an edition of 100 signed impressions.

## Color in Lithography

A group of artists known as the "Artists Color Proof Associates" is holding an exhibition at the Morgan Gallery, New York, through April. The group, which sponsors in a co-operative way original lithographs in color, purposes to "bring art to the masses on a large scale." In the current display Madame May E. Schaezel, whose paintings have been likened to "tone poems," is a featured exhibitor.

Jean Charlot is the discoverer of this particular color lithographic technique. He first brought it out in Hillary Belloc's *Characters of the Reformation*, in which Charlot's originals are used as illustrations. It is interesting to note that this method of illustration has not been employed since the 18th century, when original artists' prints were published in books as illustration matter.

## Why She Went Primitive

Ruth Reeves, textile designer, tells why she and other modems went primitive in the current issue of the *Baltimore Museum Quarterly*. It was "to identify myself with the honesty and beauty of a simple agricultural people designing lovely and useful textiles in terms of their inner and outer needs and in terms of the limitations of their simple hand tools, and to translate that vigor and honesty for my own land and time."

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# THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THE coincidence of one-man watercolor shows by three or four topnotch practitioners in the medium make this month one of a watercolor bout. At the Argent was Eliot O'Hara with a ten-year retrospective; at the Milch Galleries is John Whorf—both New Englanders, both experts. At the Harlow Galleries were watercolors by Russell Flint, famed British painter. Current at the Morton Galleries is a watercolor show by Frank Wallis, and Harry Leith-Ross' watercolors were seen recently at the Tricker Galleries.

The activity in all other lines has been just as fulsome, and it appears that the art season will be prolonged more than usual this Spring. Last year at this time the topic of conversation along 57th Street became British as the sailing dates to London and the Coronation seemed to determine the closing dates of the galleries. Not much talk of Europe for this summer. One gallery owner, who generally makes the crossing each summer to stock up on paintings, has decided to tour the West Coast and Southwest this summer in search of the native product.

## A Steiglitz Ukase

Loren MacIver's debut at the East River Gallery was accompanied by an imposing group of verbal appreciations in the catalogue which all added up to Alfred Steiglitz' demand that "This girl should be given a chance to continue to paint, if anyone should be given a chance to continue to paint." Her paintings done in an abstract nostalgia, the remembrance of things past, won critical approval. "Derivative aspects notwithstanding," wrote Edward Alden Jewell in the *Times*, "her abstractions often possess a charmingly delicate and individual quality."

"If the talented Miss McIver, who has a rare sense of color," wrote the *Post* critic, Jerome Klein, "is not egged on by the rarified esthetics into melting in her own whimsy . . . she ought to make a mark that will not be washed out by the first heavy rain."

## Mrs. Bush's Subconsciousness

The coming of surrealism has unleashed everybody's subconsciousness it seems. The most startling pictures of the month were on view at the Grand Central Galleries in an exhibition of "Subconscious Paintings" by Mrs. Irving T. Bush. They were terrifying sights, such as the *Leopard Man* reproduced here, and every time Mrs. Bush chose to rub

her lamp some such genie apparently sprang onto her canvases. The paintings lack nearly everything a painting is supposed to have, except that simple and important quality of being arresting. Mrs. Bush has not had formal art training and did not present her paintings as anything more than a glimpse into her subconscious life. "Still, in several instances," wrote Emily Genauer in the *World Telegram*, "They possess no inconsiderable artistic merit." They certainly set the walls of the former Union League Club astir.

## Old World Realism

A woman painter at the opposite pole, an out-and-out realist, was the exhibitor at the Findlay Galleries, Elisabeth Weber-Fülöp. Her interiors, European and American views, are painted so that, as Jewell in the *Times*, stated, "every object stands out, cunningly third dimensional." They seemed to beat the camera at its own game, but, asked Jewell, should they be called creative works of art? "I cannot see them as such," he answered. Mme. Weber-Fülöp, showed a much freer style in some of her other paintings, especially the picturesque studies of peasants.

Carlyle Burrows, *Herald Tribune* critic saw in Mme. Weber-Fülöp's work the product of the traditions of the old continental academies, "whose tenets she has well learned," and he felt that "barring the old fashioned flavor, there is merit worth investigating in the solid, Old World realism" represented.

## Shaw, Abstractionist

The fortnight is not without a non-objective artist, this time Charles G. Shaw whose wood sculptures were shown at the Valentine Gallery. He cuts out flamboyant designs with a jig-saw and makes a collage of wood out of his cuttings that have, in addition to the cut design, the added feature of natural wood color put to use. "The formula for these panels is not precisely new," wrote Henry McBride, "but Mr. Shaw manages to put a personal quality into his patterns of movement, and even at first inspection they feed the imagination and doubtless will continue to do so on longer acquaintance." Klein, in the *Post*, was impatient, writing "It's a pleasant and to my mind uninspired patter." In fact Klein, in the *Post*, is becoming a "Justice Brandeis dissents!" for this column.

## Jean de Botton's "Élan"

The sole foreign painter allowed within Westminster Abbey at the Coronation ceremony was Jean de Botton who is now exhibiting these and other paintings at the Carroll Carstairs Gallery. He had a show last year at the Marie Harriman Gallery, introducing the "French Nouvelle" which these works express. Though half English (on his mother's side), de Botton seems thoroughly French in his lighthearted paintings. He likes spectacles that are colorful and gay and light in their mood and he likes particularly the hunt. Distilling the very essence of French art for its decorative, spirited élan he isolates one of its greatest qualities: good taste.

## Two Watercolor Solos

Included in the watercolor bout, mentioned previously, was the artist Harry Leith-Ross, winner of a recent Salmagundi Club prize. His turning to watercolors has had "increasingly happy results," in the opinion of Howard Devree of the *Times*. Wrote Devree: "These rural and seashore New England scenes are really more than proficient technical use of the medium—they are executed with dash and with feeling for light and atmosphere."

The watercolors of W. Russell Flint, shown

Portrait: LAWRENCE NELSON WILBUR  
Exhibited at Argent







**Leopard Man: MRS. IRVING T. BUSH**  
Exhibited at Grand Central

for only a week or so at the Harlow Galleries gave Royal Cortissoz an opportunity to digress on watercolor in the *Herald Tribune*. After discussing those of John Whorf, approving highly of his "expertness in handling the medium, excellence of draughtsmanship, and luminosity," Cortissoz went on to a tribute to Flint for his "finished craftsmanship." "It is true that his nude young women have not as studies of form, any great distinction, and that they are, besides, pretty, rather than beautiful. His style is, to put it frankly, academic and rather commonplace."

#### Some One-Man Shows

Henry Billings, whose painting, *Hockey Night*, was reproduced last issue in this column, seemed to at least one critic a disappointing performer. Edward Alden Jewell could not find anything anywhere in the show, "whether conceivably marred by propaganda or not that looked as if it had been painted by the good painter and man of ideas that Henry Billings used to be." Jewell thinks this is due to Billing's mural activity both for Henry Ford at the River Rouge plant and the World's Fair. "It takes about all an artist has to paint a really good mural."

Dorothy Lubell Feigin, recent exhibitor at the Argent Galleries, won favorable comment from all of the critics for her "technically accomplished" view of New York scenes. "Few painters have such a keen and zestful eye for the local scenery," wrote Carlyle Burrows, *Herald Tribune* critic. "The curious shapes of its peoples and its houses are mirrored in oils with appreciation and without malice, a refreshing change for gallery goers."

Miss Feigin has that essential of a good genre painter, in the opinion of Klein of the *Post*, "the ability to fill out the savory details without becoming tedious or pedantic."

Another recent Argent exhibitor, Clara Stroud, was commended for her colorful and fresh watercolors of Florida. Miss Stroud, who owns and manages a 60-acre New Jersey farm during the farm season, journeys to Florida every winter to paint pictures that are very acquirable. At least, in her latest exhibition they sold, ten of them, including a study of three pelicans which intrigued this department. The *Herald Tribune* critic found a "rare brilliance" in Miss Stroud's scenes of swamps, dunes, moss-hung trees, painted in glowing reds and greens.

"Miss Stroud's colorings are obviously nat-

ural," wrote Emily Genauer in the *World Telegram*, "but she has organized and edited them into compositions which are vigorous, direct and powerful as well as brightly decorative."

"There is nothing shrinking or hesitating in the painting of Dorothy Eaton," according to Melville Upton, *Sun* critic, reviewing the artist's recent show at the Montross Gallery. "She goes at things with vim and an evidently wholesome delight in the joy of existence. Her color is bright and gay. She seems equally interested in whatever comes under her eye—humanity, flowers, landscapes."

"Her specialty is life," wrote Carlyle Burrows in the *Herald Tribune*, "and she paints it with amusing naivete and gayety." Miss Genauer, the *World Telegram* critic, found Miss Eaton's scenes of pleasant villages "unlabored and almost inconsequential at first sight. But they have a strong underlying architectural structure."

A New York debut is being made by Lawrence Nelson Wilbur this month at the Argent Galleries. Wilbur, whose portrait is here reproduced, is a New Englander who has studied in Boston and Los Angeles. Most of his work was painted in the Far West where he worked at various trades in his endeavor to obtain art instruction. His New England eyes were so taken with the color of Western desert landscapes that he gets back there every year to do some direct landscape painting either in oil or watercolor. New York City scenes are second in his favor.

A small landscape exhibition by Viola Wrigley at the Argent Galleries presented this artist's recent work in oil and watercolor. The watercolors of peaceful countrysides, particularly *Hoosier Meadow*, expressed a warm feeling for nature. In *Deep Snow, Westchester*, Miss Wrigley has painted a spirited winter composition. Included with the paintings were two lithographs with a winter scene again standing out.

#### The Panorama

A group of 19th century masterpieces by Cézanne, Pissarro, Gauguin, Renoir, Corot, Degas and Van Gogh are the current attraction at the Bignou Gallery.

Elizabeth de Vescovi Whitman, who, with Diego Rivera, developed a new technique in fresco painting, is exhibiting oils and drawings at Studio Guild until April 23. Miss de

[Please turn to page 31]  
*Hatiana: FRANK WALLIS*  
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The Siphon: PRESTON DICKINSON

## Reviving a Memory

EIGHT YEARS after Preston Dickinson's tragic death in Spain, where he died poor and friendless in a strange land, a selection of his work has been gathered for an exhibition. The Downtown Gallery of New York is showing 13 pastels, newly unearthed examples from the artist's estate, until April 23. This distinctive American artist was not a prolific one. His output was limited and his pictures found a ready place in museums and private collections (more than 40 are in American museums).

Although Dickinson was only 39 years old when he died of pneumonia in a Spanish village, he was considered one of America's most original artists. Like Charles Demuth he mixed nervous energy with exquisite taste and a highly personal touch. His acutely developed tactile sense is especially reflected in these pastels, which include a number of still lifes, and landscapes of Long Island, Quebec and Spain. The subdued softness of pastel was a sympathetic medium for Dickinson's peculiar manner of working. Rich color patterns are subtly fused into abstract arrangements with the artist's charcoal line caressingly bringing the objects back to reality.

## As She Saw Them

Aline Fruhauf obtains obvious enjoyment from her caricatures in paint of famous people. Her latest efforts in this field, "Caricatures of Artists at Work," is being presented at the A. C. A. Gallery, New York, until April 24. In these gouaches the artists are posed against their studio backgrounds and the paintings are realized in colors characteristic of the victim's palette.

Among the artists who have fallen under Miss Fruhauf's scrutinizing eye are Peggy Bacon, Arnold Blanch, Lucile Blanch, Stuart Davis, Adolph Dehn, Harry Gottlieb, William Gropper, Joe Jones, Yasuo Kuniyoshi, Doris Lee, Raphael Soyer, Max Weber and William Zorach.

## Fresh from the Studio

SPRING is officially ushered in at the Rehn Galleries, New York, with an assorted selection of recent works by members of the "Rehn Group," painters regularly sponsored by the firm. Only three of the 40 canvases have been publicly shown before, and those at the Worcester Museum away from the eyes of New York gallery visitors.

A few surprises are found in this array fresh from the studios. Alexander Brook, long a disciple of the "blurred edge" school of painting, exhibits the solidly built and carefully brushed figure of the eccentric young man *La Touche*. *La Touche* dabbles a bit in poetry, sings a little and is mostly concerned with being a "character."

Franklin Watkins turns from his ruddy-hued canvases of discouraged humans, and paints a spring bouquet of white roses in gentle, cool tones. Edward Hopper, who divides his time between white houses brilliantly glowing with sunlight and dimly lighted interiors, has developed a balcony view of the *Sheridan Theatre* into a rhythmic, circular composition, while John Carroll, familiar for his studies of the winsome Georgina, includes a head of a sensitive, moist-eyed boy. The girls in Reginald Marsh's *Fifth Avenue, No. 1*, still bear the stamp of 14th Street, though they do shop up town and carry a haughty mien.

Moonlight is contrasted in Henry Mattson's eerily lighted *Moonlit Still Life* and in Peggy Bacon's conception of prowling cats disturbing the night quiet of deserted backyards. Mattson also shows a gently smirking self-portrait of himself which belies the mystical gloom that pervades his imaginative landscapes. Speicher's bare-armed *Alicia* is characteristic of this competent artist.

A primitive note is sounded in Morris Kantor's *Provincetown Boat*, and Henry McFee's absorption in textures is revealed again in his *Fruit and Leaves*. Among the other selections are George Biddle's pensive portrait of his wife Helene Sardeau, Arnold Blanch's *Landscape with Stream*, Charles Burchfield's *Silver Stream*, Henry Varnum Poor's *Girl in Yellow*, the impressionistic *Spring in Cypress* by a newcomer, John E. Wyeth; a nude by Kenneth Hayes Miller and a *Girl Asleep* by Peppino Mangravite.

Self Portrait: HENRY MATTSON



The Art Digest



*Son of Pegasus:*  
RUSSELL BARNETT AITKEN (Ceramic)

## Ceramic Drollery

ONE of the "four horsemen" of American ceramic drollery, Russell Barnett Aitken, is holding a one-man show at the Walker Galleries, New York, marking once again the rapid rise of this native American expression. Along with Carl Walters, Henry Varnum Poor, and Waylande Gregory, this group has led in the development of a school of ceramic art that has shaken off almost completely the heavy hand of ancient Ming potters in search of the light touch of some whittling Huck Finn.

Aitken was born in Cleveland in 1910 and studied his art at the Cleveland School of Art and in ceramic centers in Vienna and Berlin. He has achieved a technical virtuosity in ceramic form and color that the more severe critics consider dangerous for such an age, and in a few cases the virtuosity approaches the danger point. He is best in his small, whimsical animals, and in the lightly satirical pieces called *Hitch Hikers*, *Pecos Pete*, and the *Virgin and Unicorn* where imagination takes top flights in humor. Several large plaques of decorative ware are included in the exhibition.

The artist's sense of liquid form heightened by bold colors and textures leads to an affectionate whimsy that culminates in such figures as his 'possums, fawns, and happy colored boys with a chicken in every hand.

## Phil Dike of California

Phil Dike, one of the leading members of California's group of rising young water colorists, is holding a one-man exhibition at the Ferargil Galleries, New York. Work as "Color Coordinator and Advisor" on Walt Disney's staff occupied Dike for three years during the production of *Snow White and the Seven Dwarfs*.

Several of the water colors in the present exhibition were made while Dike was traveling across the country painting en route, and give a colorful pictorial record of interesting spots from California to New York. Dike, who studied and taught at the Chouinard School in Los Angeles, is a member of the Foundation of Western Art, the California Group, the Progressive Painters of Southern California and the California Water Color Club. He has been widely exhibited.

15th April, 1938

## Bouche's "Incidents"

LOUIS BOUCHE appears never to find painting tiresome—probably because he does not go in for ambitious table set-ups (the vase with flowers, dish with fruit and draped table cloth motif) nor the "picnic and cove" type of landscape, but prefers to paint the unexpected. His favorite subjects, as noted in his current exhibition at the Kraushaar Galleries, New York, until April 23, are amusing little incidents he has happened upon, probably while looking for the ideal composition.

Henry McBride regards the exhibition as a "come back" for Bouche. "Quite a number of years have elapsed since he made hilarity for the bad little girls and boys of the city by his exhibitions in the old Daniel Galleries," wrote Mr. McBride in the *New York Sun*. "Those paintings and drawings were treasured and still are treasured for their wit. But all of a sudden Bouche got religion or something and quit being naughty and nobody laughed in the Daniel Galleries again. Now he seems to have back-slided and come back at the same time. . . . His new paintings have a quality as painting that has been missing from his work ever since the artist turned 'serious,' and the likelihood is that the painting is better because Bouche shows faint indications here and there of wishing to be naughty again."

Bouche has not yet achieved complete control of his problems nor is he yet possessed of a distinctive style, according to Royal Cortissoz. However, as this veteran critic wrote in the *New York Herald Tribune*, he is "a capable painter of the nude, does even better with landscape, and reaches the top of his bent in the composition of music-making Negroes entitled *Dirty Dick's—Nassau*. This last production, with its air of life, illustrates Bouche's chief virtue, a certain animation which carries him past the mark of his somewhat pedestrian technique. Creditable, too, is the variety of his motives."

Emily Genauer of the *New York World-Telegram* found Bouche "the kind of able, dependable painter about whose work it is always difficult to write. Nor should that be taken as derogation. It is simply that he employs no plastic fireworks; that his paint, his composition, his line all are under careful control at all times. They are not, however, so intellectual as to be devoid of emotion."

Mural Assistant: LOUIS BOUCHE



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## Heads the "National"

THE NEWLY-APPOINTED director of the National Gallery, David E. Finley, combines with his intimate knowledge of the Mellon art collection the talents of a lawyer, soldier, diplomat and financier. He was associated for many years with the late Andrew W. Mellon in both the latter's public and private interests, and particularly in the formulation of the idea of the National Gallery.

The director was born in York, South Carolina, September 13, 1890, the son of David E. Finley, former member of Congress. He graduated from the University of South Carolina in 1910 and later received a law degree from the George Washington Law School. His wife, the former Margaret Morton Eustis of Washington, D. C., is the great granddaughter of W. W. Corcoran, founder of the Corcoran.

Mr. Finley practiced law in Philadelphia until the United States entered the war. He served as 2nd Lieutenant and after the war he became assistant counsel to the War Finance Corporation. For five years, 1922-27, he served as a member of the War Loan Staff of the U. S. Treasury, and in 1927 became Special Assistant to the Secretary of the Treasury, Andrew W. Mellon. He served as advisor to the American Delegation to the London Financial Conference.

Mr. Finley collaborated with Mr. Mellon in the formulation of the latter's plans to turn over his collection to the nation, and as the first director of the gallery he brings a thorough knowledge of the purpose embodied in Mr. Mellon's idea in establishing the American "Louvre."

Meanwhile, the latest news regarding the American "Luxembourg," the Smithsonian Gallery of Art, is that the Library Committee of the House has voted a favorable report on a joint resolution to set aside a site on



DAVID E. FINLEY

the Mall at Washington for the proposed gallery. This gallery would house contemporary American painting, sculpture and decorative arts, including the collections now in storage in the U. S. National Museum. It is proposed that the Government provide the site and maintain the gallery, and that private contributions be obtained for the construction of the building. One of the sites under consideration is opposite the new National Gallery.

## Southern Prizes

A PORTRAIT of a Negro chemist, Dr. Washington Carver, by A. L. Bainsfather won the \$250 Blanche S. Benjamin and the Alabama Art League prize for the best painting of a Southern subject in the 18th annual exhibition of the Southern States Art League, held in the Museum of Fine Arts, Montgomery, Ala. This year's show, the largest the League has ever held, included 276 works selected from more than 400 examples by the jury of selection—F. W. Applebee, E. S. Shorter and Karl Wolfe. Exempt from jury action were 12 prize-winning canvases included in the Southeast Texas Artists' show last fall.

This year a separate jury consisting of R. T. MacKenzie, O. B. Jacobson and E. B. Benjamin, donor of the Blanche S. Benjamin prize, awarded the following prizes:

Honorable mentions in oil to Paul Schumann for *Oyster Sloops*, to James Wharton for *Providence Canyon* and to Marie Hull for *The Farmer*; Birmingham Art Club prize for sculpture, to Albert Reiker for a portrait of T. R. Montgomery; Federation of Garden Clubs prize for flower painting, to Paul Rodda Cook for *Magnolias*; Dixie Art Colony prize, to Mildred Nungetter for *Street in Wetumpka*; Walter C. Hill water color prize, to Edward M. Schiweitz for *Coastal Wells*; Lila May Chapman purchase prize for etching, to Ellsworth Woodward for *Grocery and Bar*; E. S. Shorter block print prize, to Jessie Eckford for *Taxco*; Montgomery Chamber of Commerce prize for crafts, to Eunice Baccich for bookbinding.

## St. Louis Buys

JOHN MCCRADY'S *Swing Low Sweet Chariot* and Ernest Fiene's *Frosty Morning* have been purchased by the City Art Museum of St. Louis from its recent American painting annual, through the Eliza McMillan Fund. Both paintings were reproduced this season in THE ART DIGEST—*Frosty Morning* in the December 1st issue, when it was awarded the \$500 Harris Prize at the 48th Annual Exposition in Chicago, and McCrady's interpretation of the deeply stirring Negro spiritual in the October 15th issue, during the artist's exhibition at the Boyer Galleries, New York.

*Swing Low Sweet Chariot* shows an old Negro dying in his shack as black angels come with a golden chariot to carry his soul to Heaven. The surrounding landscape, typical of the alluvial lowlands of the South, is eerily lighted to provide a proper setting. McCrady, seventh son of an Episcopal clergyman in Mississippi, finds his favorite subjects in the deep South, uniting phantasy with a close observation of the American scene.

Ernest Fiene, born in the Rhineland, Germany, won his first recognition with New York views. Recently he has been widening his reputation with rural subjects such as *Frosty Morning*, a study of tree forms on an icy meadow, caught in the cold glitter of winter. Fiene often departs from literal representation to give expression to abstract form without losing the natural characteristics.

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### FRANCESCO de COCCO

APRIL 13 - 23

The Art Digest



## On Wisconsin!

[Continued from page 9]

consin Society of Painters and Sculptors. Many of the League later affiliated with the Milwaukee Art Society which eventually became the Milwaukee Art Institute.

"That the Gay Nineties were only a pulsating promise at the turn of the century is indicated by the formation of the staid Women's School Alliance in 1900. The following year the Art Society president proudly reported to the art board that four exhibitions held in the previous three years had sold \$10,000 worth of paintings by local artists.

The Milwaukee Art Society was revived in 1910 after "slumbering uneventfully through a decade of post Victorian lethargy." Charles Allis was elected president and the following year was succeeded by Samuel O. Buckner, now a retired New York executive. Under Mr. Buckner's leadership the organization raised enough funds to purchase a new building, and on Dec. 15, 1911, opened its first loan exhibition in its present quarters. Dudley Crafts Watson from Chicago was engaged as director and immediately staged a sensational cubist exhibition. By 1916 the Milwaukee Art Society had become officially the Milwaukee Art Institute.

In 1919 two galleries were added to the building and in that year president Samuel O. Buckner presented the first of a large group of paintings that began the Institute's permanent collection. Mr. Buckner's gifts were continued until he retired in 1928.

The Buckner collection is particularly rich in Americans and among those represented in the Institute's permanent collections are: Blakelock, Leon Dabo, Jonas Lie, George Luks, Robert Henri, Charles W. Hawthorne, Guy Wiggins, Jerome Myers, Eugene Higgins, Ernest Lawson, Childe Hassam, Frederick Ballard Williams, Lillian M. Genth, Elliott Daingerfield, Paul Dougherty, and E. Irving Couse. Mr. Buckner presented the Institute library with an extremely large collection of books on the arts and upon leaving the city he gave the Milwaukee City Club 20 paintings from his private collection.

Mr. Buckner's generosity soon precipitated a flow of gifts to the Institute and necessitated the storage of a large part of the permanent collection for ten months out of every year. Once annually the vans load up to transport this rich collection to the Institute for two months of public enjoyment.

The Institute today, under the leadership of Alfred G. Pelikan, director, is going forward with its work, doing notable service to Wisconsin artists as well as to the Milwaukee public. The interest of the present director in child art education has placed Milwaukee in an authoritative position in this phase of museum work.

## Water Colors to Go South

Through the co-operation of the Ferargil Galleries, New York, a collection of 32 water colors by leading American artists has been assembled for an exhibition at the University of North Carolina, Chapel Hill. Listed among the exhibitors, all represented by characteristic examples, are: Walter Addison, Thomas Benton, Addison Burbank, Phil Dike, Julius Delbos, Nathaniel Dirk, Arthur B. Davies, Martin Gambee, Hardie Gramatky, Winslow Homer, Cory Kilvert, Bernard Lintott, Luigi Lucioni, Barse Miller, Jules Pascin, Grant Simon, Paul Sample, Andre Smith, Lester Stevens, Andrew Winter and Clarence Carter.

The exhibition will be circulated during the coming season by Blanche A. Byerley.

## 33 Families

REVINGTON ARTHUR, who opened the exhibiting season at the Montross Gallery in New York last September, now appears at the same place with an unusual show of "33 American Families," on which he has been working for the past five years. Multi-colored canvases of greens, reds and yellows, they are family "portraits" from all parts of the country, from New England to Texas. More than a few surprises are found in these tableaux.

Humor is ever evident, even in the near-tragic *Share Croppers* with its prone figure on the ground (the unfortunate man was kicked by either the white or russet horse in the picture), and in the professionally smiling family group of a blind beggar. The combination of tragedy and comedy is also seen in the study of the bald-headed prisoner greeting his family against a background of box-car prison buildings. Arthur's *Southern Negroes* are not sitting around the usual cabin steps or praying fervently in a "get-together-with-God" meeting. Instead he portrays them walking through giant trees in a blaze of yellow-green light. This same vivid green is used in *Vermonters*, a prim Sunday-dressed family walking across the fields away from a typical Vermont church.

New England is most frequently represented, perhaps due to the fact that the artist was born in Stamford, Conn., and has lived there most of his life. He knows the definite types of New England and their habit of cherishing family possessions, as seen in the large *New England Family*, posed in the parlor amid its family heirlooms. Arthur also has found room for a few social comments. There are the *Relievers*, who might be found

## China Bound

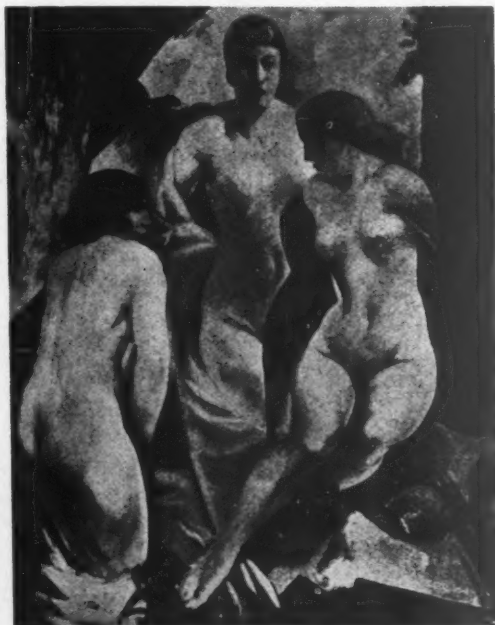
THE FIRST EXHIBITION of Anglo-American art ever sent to China will soon be exhibited in that war-torn country. It is now enroute in the care of Jack Chen, who recently completed a tour of American cities with a show of contemporary graphic work by Chinese artists dedicated to the defense against the Japanese invasion. The collection, consisting of prints and drawings mostly of social-comment content, will be exhibited in Canton, Hankow, Sian and other cities still undevastated by war.

The American section contains work by the following members of the American Artists Congress: Rockwell Kent, Max Weber, George Biddle, William Cropper, Margaret Bourke-White, Hugo Gellert, Wanda Gag, Peggy Bacon, Anton Refregier, Louis Lozowick, George Picken, Fred Ellis, Lynd Ward, Elizabeth Olds, Lucille Blanch, Fritz Eichenberg, Doris Lee, H. Glittenkamp, Minna Citron, Bennett Buck, Alex Stavenitz, Louis Schanker, Chet La More, Mervin Jules, Victor Candell, Barbara Morgan, Herb Kruckman and Helen West Heller.

The British section, presented through the English Artists' International Association, includes examples by Lord Hastings, John Nash, Carissima Fontaine, James Holland, James Boswell and Betty Rea.

in any region; the *Night Watchman's Wife and Child*, with a patient-faced woman administering medicine to a child; and *The Beneficiaries*, a widow and her daughters lolling in ease at a smart bathing beach, apparently on the residue of a generous insurance policy.

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## THE PRINT MAKERS: OLD AND NEW



C. J. Vint: MALCOLM OSBORNE (Drypoint). Logan Prize



Greenwich Village Roofs: ERNEST D. ROTH (Etching)

### Chicago Society Presents an International Survey in the Metal Media

WITH aquatint forming more than one-fifth of the exhibits, the Chicago Society of Etchers, international in scope, is holding its 29th annual exhibition this month in the Roullier Art Galleries. Aside from the unusual showing of aquatint, drypoint leads in number and etching ranks a close second. There is but one mezzotint, *Sea Gull*, by Alessandro Mastro-Valerio. Two engravings come from London, *Young Mother* by Robert Austin and *Eventide* by Stanley Anderson, the latter winner of a \$25 purchase prize.

Imagination dominates in two prints, *Pandora* by Margaret Ann Gaug and *Awakening Earth* by Doel Reed, the latter an aquatint that won the Charles Muller \$25 prize. H. L.

Doolittle in *Morning in Yosemite* produces in aquatint a fine atmospheric effect of distant and towering rock cliffs. It won a \$25 prize from the Society. Malcolm Osborne's drypoint portrait of C. J. Vint took the Mrs. Frank G. Logan prize of \$25. Also awarded a prize by the Society was Ernest D. Roth's view of New York City, *Greenwich Village Roofs*, a subject the artist knows well.

In figure work, much attention is being attracted by *Peiping Hawker* by Cyrus LeRoy Baldrige, whose illustrations have long suggested his fitness for etching. Mukul Chandra Dey of Calcutta presents Tagore as seen through the eyes of India, which means economy of line. E. Modrakowska chooses her

Oriental in *Hiroko*, a Japanese girl, and Hubert Morley presents *Shan Kar* in a dancing pose. Arthur Heintzelman is represented by a characteristic *Mother and Child*, notable for its tender expression. In lighter vein is Blanche McVeigh's *Susie*, playing a piano with feeling and humor. John P. Jensen sees his own portrait reflected in a pool of spilled ink. Also "different" is the wall figure of a *Madonna*, beautifully drypointed by James Swann, secretary of the Society.

Architecture finds its strongest exponent in *Gloria Ecclesiae Antiquae* by John Taylor Arms, closely pressed by A. Hugh Fisher of London with his *Rodez Cathedral*. Ernest Wedgwood, also of London, presents *St. Martin's Bridge of Toledo*, and Ernest Melchert has a carefully considered *Street in Quebec*. Howard Brown has constructed a bridge and a whole city out of his own imagination, suggestive of Meryon.

Nature subjects are evident in Leon Peschere's *Ocatillo in Bloom*, Lee Sturges' *Crows and Appleblossoms*, Bertha E. Jaques' *Plum Blossoms and Indian Pipes*, Charles E. Heil's *Ghost Flower*. In the "animal kingdom" are *Cows in a French Stable* by Evelyn Bridge; pigs by Margaret Dougall Elder; the *Herdsmen* by Eugenie Glaman; horses by R. H. Palenske, Ralph Fletcher Seymour and E. T. Hurley; ducks by Thomas Handforth and C. A. Seward; dogs by Diana Thorne and Walter Bohl; deer by Rodney Thomson; and chickens by Elizabeth Jones.

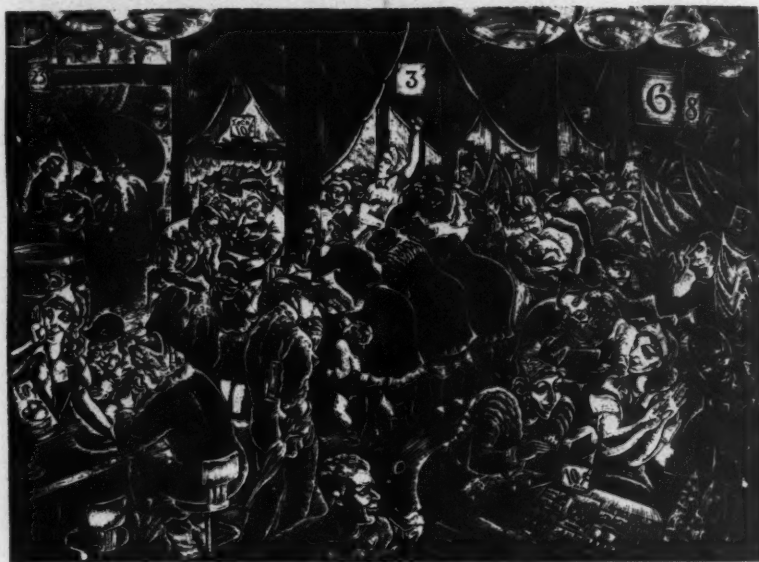
Landscapes are of dominant interest to the following etchers: Maurice V. Achener, Mildred Bryant Brooks, Henri deKruif, Frances F. Dodge, J. H. Euston, J. C. Fridenberg, C. Winston Haberer, Arthur W. Hall and Martin Hardie. James E. Allen, "poet laureate of labor," strikes a familiar note in *Dry Dock*.

*Awakening Earth*: DOEL REED (Aquatint). Charles Muller Prize





## THE PRINT MAKERS: OLD AND NEW



Five and Dime: CHARLES SURENDORF

### Wood Engravings Reign in the Northwest

WOOD ENGRAVINGS carried off a majority of honors at the Northwest Printmakers Tenth Annual Exhibition at the Seattle Art Museum, when four of the six purchase awards were given to impressions in that medium. Lithographs took the remaining two purchase prizes.

Much praise and comment centered around the crowded interior *Five and Dime* by Charles Surendorf, one of the prize winners. This complicated pattern of figures, well organized in movement and pattern, is a study of people gathered around the counters, busy eating or sorting out the wares of a dime store. Lloyd Reynolds' *Knowing the Places*, also a wood engraving, is a composite illustration of the Northwest Indian version of Jonah and the whale. *Artist's Study* by E. Hubert Deines, according to Kenneth Callahan of the museum staff, "is a meticulously worked engraving, with beauty of perfect craftsmanship, used on

a conventional subject, conventionally arranged."

The minute precision of British engravers is realized in *Autumn Fruits* by Gertrude Hermes, a modernized version of the 18th and 19th century flower prints, another of the purchase prizes. The two winning lithographs were *Calf Asleep* by Leota M. Kennedy and *Mexican Street* by Helen Rhodes. Etchings, aquatints and color prints were few in number.

Other prints receiving notice were the "mildly amusing" color print *Back Stage* by Lloyd Wulf, "an imitative, satirical thrust at Degas' ballerinas;" Eugene Morley's *Pothole*; William Givler's *Columbia River*; Paul Landacre's *Death of a Forest*; Harry Hering's *Mexican Village*; Gerhard Bakker's *Portland Mine*; E. Webster's *Window*; Peter Camfferman's *Nude*; Auclair's *Composition*; two strong woodcuts by Masareel; a block print by Richard Correll, and Beatrice Mundelman's *Curasic*.

### Close Harmony

THAT prints and photographs can live together in conjugate harmony was demonstrated in a recent exhibition at the American Art Association-Anderson Galleries, New York, in which views of French Riviera villages were interpreted in colored aquatint by Augusta Rathbone and in the sensitized plate medium by Juliet Thompson. The views were done for a book just published by Mitchell Kennerley, *French Riviera Villages*, by Virginia Thompson.

Miss Rathbone's etchings, shown for the first time, combine a broadly decorative feeling with a personal abstract style. Generally she uses two plates, one for the key impression and another, and sometimes a third, for the aquatint impression of the colors. A rich texture in the color areas results from this direct method. For reproduction in the book the separate color plates were hand-cut and applied as stencils. Miss Thompson, in her photographs, prefers a rather medium focus which throws texture into an expressive element in each picture.

Faced with the same assignment, to in-

terpret the same picturesque villages and countryside, the printmaker chose to simplify all that she found into colorful masses, and areas, and one of the favorite themes running through each print is the crystalline cluster of huts and cubicles thrown against massive hillsides and cliffs in a rich pattern of abstract and gay color. The photographer, on the other hand, followed the sun into alleys, crevices, trees, and sought it reflecting off the stone facades. Only in one view did the two attempt the same transcription.

This, a view through an arch approaching Monaco, gives in essence the best of both media. The photograph, stark and extremely in the "here and the now," gives the facts of Monaco; the print gives the flavor.

### No Successor to McKinney

Since the resignation of Roland McKinney as director of the Baltimore Museum on Jan. 15, the governing of the museum has been in the hands of Charles R. Rogers, assistant director, and an administrative committee composed of John H. Scarff, Laurence Fowler, Dr. George Boas and Henry E. Treide has assumed executive duties.

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Smudges, Ventura: ELIOT O'HARA (Water Color, 1937)

## Eliot O'Hara Holds Ten-Year Retrospective

ONLY ten years at it, Eliot O'Hara has rapidly risen to a position as one of the foremost American technicians in the watercolor medium. A retrospective, covering the decade recently closed at the Argent Galleries, New York. This month the artist's third book on watercolor, *Watercolor Fares Forth*, is to be published in New York.

Formerly a "Sunday painter," O'Hara gave up an executive position in manufacturing in Waltham, Mass., in 1927 to follow art as a serious vocation. A Guggenheim fellowship won on the basis of his meritorious "Sunday painting" led him to Europe on a painting trip and the retrospective show began with the fellowship paintings. Through each year the artist gained in mastery over his medium until in the later pictures no subject seems to be unsurmountable.

Speaking of his "extraordinary technique," Edward Alden Jewell, *Times* critic, found in the exhibition "every phase of a decorative bent that ranges from the subtle effects to effects the most spectacular." His most recent work this critic found "is distinguished by stylization verging on abstraction."

"These are large striking impressions of many subjects," wrote Carlyle Burrows in the *Herald Tribune*, "Mr. O'Hara is not to be identified with any locality; his interest is in picturesqueness, wherever he finds it, and it is often as not in the picturesqueness of a mood as much as of a specified setting."

Comparing O'Hara's work with that of two other watercolorists exhibiting in New York, Emily Genauer, *World Telegram* art critic gave the honors to O'Hara. "He knows how to do everything with his medium. But he also knows how to let certain things go undone.

He uses white space in his papers, for example, to structural and decorative advantage, making it serve the same purpose that color does in another portion of the composition. He concentrates on patterns and picture structure."

### California Print Makers' 19th

Increased popularity of block prints and lithographs marked the 19th International Exhibition sponsored by the Print Makers Society of California at the Los Angeles Museum during March. Also noticeable was the fact that "much of the 'sloppiness' of previous seasons is gone and, although many are quite modern in treatment, it is easily noted that the artists have had a better technical knowledge of their medium." Constituting the exhibition were 125 prints, the work of 97 artists from 11 countries: Australia, Austria, Czechoslovakia, England, France, Germany, United States (and Canada), Italy, Scotland and Sweden.

The jury of award consisted of Edgar Bissantz of the Los Angeles Chamber of Commerce; Dr. Edward Bodman, collector; and Alson S. Clark, representing the Society. It made the following distribution of honors:

Chamber of Commerce Gold Medal for the best print, to Mildred Bryant Brooks for her etching, *Neighbors*; honorable mention to Nora S. Unwin of England for her two block prints, *The Annunciation* and *Prelude to Sleep*; and honorable mention to Albert W. Barker for three lithographs, *The Caloosahatchee*, *The Fertile Earth*, and *Tenth Month, Second*.

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## The Field of American Art Education

### Guggenheim Fellows

ONLY TWO new art scholarships were designated in the 1938 distribution of Guggenheim Fellowships, the remaining five being renewals. David Fredenthal, art instructor at the Cranbrook Academy of Art, Bloomfield Hills, Mich., and one of the important younger exhibitors at New York's Downtown Gallery, was given his first scholarship for creative work in painting. Janet de Coux of Gibsonsia, Pa., whose name is unfamiliar to the general art public, also received her first Guggenheim for creative work in sculpture.

Renewals were granted to the German-born and recently naturalized George Grosz for creative work in painting, and to Frank Mechau, who becomes a Guggenheim fellow for the third time. Mechau, winner of the \$700 Altman landscape prize at this year's annual of the National Academy of Design, has met with wide success with his murals, especially *The Dangers of the Mail*, now installed in the new Post Office Department Building.

The eccentric sculpture of Lu Duble, whose *Calling the Loa, Haiti* was awarded the Anna Hyatt Huntington prize at the recent show of the National Association of Women Painters and Sculptors, won her a continuation for creative work in sculpture. Mrs. Duble will spend her scholarship year making studies of Haitian Negroes. Rosella Hartman, black and-white artist from Woodstock, N. Y., was also granted a renewal, having won her first Guggenheim in 1934. Ahron Ben-Shumel, one of last year's winners, will continue his creative work in sculpture on a renewed Guggenheim. The jury consisted of Gifford Beal, Eugene Speicher, painters, and James Earle Fraser, sculptor.

Lewis Mumford, at one time the art critic of *The New Yorker*, will during this, his second Guggenheim Fellowship, write the third and final volume of his interpretation of modern civilization, *Personality and the Community*. The first *Technics and Civilization* was published in 1934, and the second *The Culture of Cities* was published this spring. Edward Weston was granted a Fellowship to make a series of photographic documents of the West.

### Art Wedded to Music

A course in "Creative Expression in Music and Art" will be offered this summer at Painters Farm, Chester Springs, Penna., under the collaborative direction of Florence Tricker and Lylian Niquette Simpson. Miss Tricker, a graduate of the Philadelphia School of Design and a student of the Pennsylvania Academy, has exhibited work in both painting and sculpture, and is at present director of the

Tricker Galleries, New York. Miss Simpson, pianist and theorist, is a graduate of the Royal Academy, Vienna, and has had experience in radio, concert work and education.

The course is designed to broaden the perspective of the artist who has specialized in one field so that he may bring to his chosen art the rhythm, melody, harmony and creation basic in all artistic laws. The work will cover the most important principles in music and painting.

### Opens Printmakers' School

A summer school of printmaking under the direction of Arthur Paul Snader is to be held in Provincetown during July and August. Mr. Snader, teacher, artist and printer of plates for other artists, will emphasize the technical aspects of etching and other metal plate media, the handling of the materials, and the craftsmanship in printing a plate.

Believing that the individual himself is a "constant" and that the tools are the "variables" in printmaking, Snader will give intensive individual instruction in the manipulation of prints. The common faults of most printmakers, he says, are "fear of the copper" and inability to adjust themselves to time schedules in working with the plate. Because he cannot erase, the average etcher is prone to under-bite rather than over-bite, and an underbitten line is the more difficult to correct. Problems of this sort will comprise a large part of the work in the school.

### Then and Now

Munich was a magic word to the young American artist forty years ago. Later it was Paris. Fred Oswald, who left America in 1910 to complete his art education at Munich, has just returned. He says emphatically that "a young student can get all the art education he needs right here in America."

After studying in Munich, Oswald lived in Switzerland and in Venice, painting mainly in the seaport at Chioggia. Previous to his trip abroad the artist had graduated from and taught at the Art Institute of Chicago.

### Dunn Teaches Illustration

Harvey Dunn, prominent illustrator, is conducting a class in illustration at the Grand Central Art School which he is building around his belief that "No work of art is too good to be used as an illustration." The course is designed to prepare the students for professional illustration, and according to G. L. Briem, fellow faculty member, Dunn "is direct; not given to flowery phrases; and he knows art. After teaching and looking at hundreds of drawings and paintings each day, I find recreation in Dunn's class."

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## Toledo Pioneers

THE TOLEDO MUSEUM, long a pioneer in art education, is launching a new development in museum instruction. Through a subvention of \$10,000 a year for the next three years by the Carnegie Foundation, the museum is establishing an annual professorship and will bring to Toledo each year a recognized scholar to serve as a member of its teaching staff.

A series of general lectures in the professor's particular field will be open to all who wish to attend them, while an undergraduate course for college credit will be conducted for the students in the Museum, Toledo University, DeSales College and other institutions of higher learning. It is also expected that the annual professor will organize an exhibition on his field of study, and will prepare for it a scholarly catalogue to be published by the Museum. Appointments to the professorship will ordinarily be made from the faculties of the collegiate art departments of the country.

Dr. Clarence Kennedy, professor of art at Smith College, has been selected for the 1938-1939 post.

## The Venetians

[Continued from page 5]

very stuff of Oriental color combined with Venetian portraiture. Antonello da Messina, who was so enthralled by the art of the Van Eycks that he journeyed North to their atelier before settling in Venice, is represented by a dramatic *Christ Attached to the Column*. The bedrock of Venetian form, its Paduan influence, is seen in a hard, but alive *Tarquin and the Cummaen Sibyl* by Andrea Mantegna, loaned by Cincinnati. The same form, lightened into a decorative arrangement, is furnished by a *Madonna and Child* by the divine Carlo Crivelli, a true Venetian.

Titian, and Tintoretto, however, dominate. The *Portrait of Fulvio Orsini* by the former artist, in the collection of Jacob Epstein of Baltimore, is Titian at his most impressionistic manner, a wielder of a brush that quivers with color and light and form, the beginning of the European "grand tradition." In Tintoretto the color, subdued into a darkness that recalls the *Greco View of Toledo*, becomes expressionistic. Arthur Sachs has loaned his *Christ on the Sea of Galilee* to represent this great rival of Titian.

There are several other paintings by the lesser known men such as Palma Vecchio, whose *Mars and Venus* is a superb prophecy of Renoir and Maillol; Andrea Solario, draughtsman extraordinary; Veronese, whose *Creation of Eve* from the Art Institute of Chicago is one of the finest pictures in the show; and the earlier Vivarini who saw in nature, as much as anyone, the cubes, cones, and spheres.

The exhibition sums up to as great a challenge as could be made to an America still in the cocoon stage of a noun.

## Beneath the Dust of Van

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Medicine Eagle Headdress:  
KATHRYN W. LEIGHTON

## Authentic Indians

KATHRYN W. LEIGHTON, one of the West's most prominent and authentic painters of American Indian subjects, has just closed a large exhibition at the Biltmore Salon, Los Angeles, which won columns of favorable comment from the press.

Mrs. Leighton's knowledge of the Indian and her ability to transfer that knowledge to canvas results, according to Herman Reuter of the Hollywood *Citizen-News*, "in not merely another pretty-pretty picture of merely another Indian, but a painting that is at once authentic and aesthetic creation." Few painters, continued Mr. Reuter, "have succeeded as well as Mrs. Leighton in the complicated business of achieving something workmanlike in paint and at the same time something valuable from a factual standpoint. In an exhibition filled with worthwhile canvases, one called *Medicine Eagle Headdress* seems to stand out. The exhibition sparkles with color. It shows a matured and competent craftsmanship."

Stony Indians of Western Canada posed for the more recent of Mrs. Leighton's portraits. Wrote Arthur Millier of the Los Angeles *Times*: "Their glowing, warm-toned skins, their good humored faces, full of surprising forms, appear in some of the best canvases this indefatigable recorder of Indian character has produced. Whether your interest is in Indians, in human personality, or in painting, you will find something to reward you."

## At Martha's Vineyard

For the third year the Steiger Paint Group, under the direction of Harwood Steiger, will work this summer at Edgartown, Martha's Vineyard. Although the school will be at Edgartown, where an old fish house at the water's edge serves as the studio, the group will tour all parts of the island which offers much of interest to the artist—the towns with their fine old houses and gardens, the fishing villages, the ponds dotted with small boats, the cliffs and the sea, the lighthouses and the beaches; and, more remote, the farms and hedged roads, reminiscent of rural England.

In the Steiger group, a more informal one than the usual painting class, emphasis is placed on the personal and creative side of painting as well as on technical proficiency. It includes both advanced artists and students.

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# CALENDAR of Current EXHIBITIONS

ALBANY, N. Y.  
Albany Institute April: Etchings, John Taylor Arms.  
ANDOVER, MASS.  
Addison Gallery April: Retrospective exhibition of John Sloan.  
APPLETON, WIS.  
Lawrence College April: Sawkill painters.  
ASBURY PARK, N. J.  
Berkeley Carderel Galleries To April 30: Watercolors and sculpture, Asbury Park Society of Fine Arts.  
BALTIMORE, MD.  
Baltimore Museum April: Modern Crafts; colored lithography.  
BOSTON, MASS.  
Doll and Richards To April 23: Flower studies, Harold Lindergreen.  
Goodman-Walker Gallery To April 23: Paintings, Donald Gresson.  
Guild of Boston Artists April 18-30: Work by Aldro T. Hibbard.  
Museum of Fine Arts April: Japanese screens.  
Robert Vose Galleries April: Watercolors by T. Mitchell Hastings; Portraits by Eben F. Comins.  
BROOKLYN, N. Y.  
Brooklyn Museum April: Technique in Oriental Art.  
BUFFALO, N. Y.  
Albright Art Gallery April 22-May 22: Contemporary Swedish Prints; April: Buffalo Society of Artists, "Faker" Show.  
CAMBRIDGE, MASS.  
Fogg Museum To April 30: Old master drawings.  
CHICAGO, ILL.  
Chicago Artists Group Gallery April: Negro Art Show.  
Chicago Galleries Association To May 4: Annual exhibition.  
Findlay Galleries April: Thomas Gainsborough.  
Katharine Kuh Galleries April: Contemporary paintings.  
Palette & Chisel Academy To April 21: Annual Watercolor Show.  
CINCINNATI, O.  
Cincinnati Museum April 16-May 15: Drawings by Contemporary artists.  
CLEVELAND, O.  
Cleveland Museum April: Little master engravings, German and Dutch.  
COLUMBUS, O.  
Columbus Gallery April: Paintings by Maurice Hague; Pen and Brush Club of Ohio State University.  
DETROIT, MICH.  
Detroit Institute of Arts To April 24: Paintings of Michigan, Indiana, Illinois and Wisconsin.  
ELMIRA, N. Y.  
Arnot Art Gallery April: Prints by American Artists Group.  
HAGERSTOWN, MD.  
Washington County Museum To April 24: Paintings by Paul E. Barr.  
HARTFORD, CONN.  
Wadsworth Atheneum To April 26: Drawings of the Dance, Erica Karnerina.  
HOUSTON, TEX.  
Museum of Fine Arts To April 24: Russell Coates; Adolphe Borie memorial.  
INDIANAPOLIS, IND.  
John Herron Art Institute April: Cleveland oil paintings.  
JACKSON, MISS.  
Municipal Clubhouse To April 26: Southern States Art League.  
KALAMAZOO, MICH.  
Kalamazoo Institute of Arts To April 30: Peter Hurd, Saul Schary, Carl Springhorn.  
LOS ANGELES, CAL.  
Foundation of Western Art April: Fifth Annual, Western Painters.  
Los Angeles Museum April 15-June 12: 19th Annual Painters and Sculptors Exhibition.  
Tone Price Gallery April: Watercolors by Mary Blair.  
LOUISVILLE, KY.  
Speed Memorial Museum To April 20: American section of Carnegie International.  
MANCHESTER, N. H.  
Carrier Gallery of Art April: Oils by A. Sheldon Pennoyer; watercolors by Millard Sheets; monotypes by Maurice Prendergast.  
MILLS COLLEGE, CAL.  
Art Gallery To April 20: John

Muir exhibit: To April 24: Paintings, Elmer Utman and Jane Foster Kamper.  
MILWAUKEE, WIS.  
Milwaukee Art Institute To April 30: Annual Exhibition of Wisconsin Art.  
Milwaukee-Downer College April 18-May 2: Paintings by Renoir.  
MINNEAPOLIS, MINN.  
Minneapolis Institute of Arts April: Religious art; watercolors by Glen Mitchell; April 15-May 15: Paintings and drawings by Iacovleff.  
MONTCLAIR, N. J.  
Museum of Art To April 24: Paintings by New England Artists; watercolors by Arthur B. Davies.  
MONTPELIER, VT.  
Wood Art Gallery April 15-May 1: Second Annual Show of Amateur Artists.  
NEWARK, N. J.  
Cooperative Gallery April 15-May 1: Work by Harry Wickes.

NEW YORK, N. Y.  
A. C. A. Gallery (52 W. 8) To April 24: A. Harrington, Aline Fruhauf.  
American Fine Arts Society (215 W. 57) April 15-May 14: Architectural League of New York.  
An American Place (509 Madison) April: Paintings, Arthur G. Dove.  
American Salon (38 E. 58) April: Group Show.  
Ardent Galleries (460 Park) April 20-May 14: Sculpture, Nathaniel Chaote.  
Argent Galleries (42 W. 57) April 18-30: Paintings, Curtis Gandy, Jr. and Lilia Tuckerman; watercolors, Lawrence Nelson Wilbur.  
Arista Gallery (30 Lexington Ave.) April: Paintings, William C. Seitz.  
Art Students League (215 W. 57) To April 23: Out-of-Town Scholarship Winners.  
Artists Gallery (33 W. 8) To April 22: Paintings by Ben Bean.  
Associated American Artists (420 Madison) April: Lithographs and etchings.  
Babcock Galleries (38 E. 57) April 18-May 7: Watercolors, Alice Judson.  
Bignou Gallery (32 E. 57) To April 30: 19th Century French Painters.  
Brunner Galleries (53 E. 57) April: Antique Works of Art.  
Buchholz Gallery (3 W. 46) To April 23: Paintings, Paul Klee.  
Carroll Carstairs (11 E. 57) April 18-May 9: Paintings of the Coronation by Jean de Botton.  
Collectors of American Art (5 E. 57) To May 6: Selected Paintings by American Artists.  
Contemporary Arts (38 W. 57) April: Paintings, Bernard Klonis and John Pellico.  
Decorators Club Gallery (745 Fifth Ave.) To April 23: Paintings, Teo Ricket.  
Delphic Studios (44 W. 56) To April 23: Mme. Sass, Brunner, Elizabeth Brunner, Rafael Palacios, Helene Straube.  
Downtown Gallery (113 W. 13) To April 23: Preston Dickinson.  
Durand-Ruel Galleries (12 E. 57) April: 19th and 20th Century French Paintings.  
Durlacher Brothers (11 E. 57) To April 30: Original drawings of Jean de Brunhoff.  
Ferargil Galleries (63 E. 57) To April 24: Watercolors, Phil Dike; To April 30: Work by J. Andre Smith; April 25-May 8: Paintings, Norman Mason.  
Fifteen Gallery (37 W. 57) April 18-30: Watercolors, Winthrop Turney.  
Findlay Galleries (8 E. 57) April 16-30: Paintings, Emilio Grau-Sala.  
Karl Freund Gallery (50 E. 57) April 21-May 4: Paintings, E. Madeline Schiff; sculpture, Lillian Swan.  
Society of Illustrators (334½ W. 24) April: Annual exhibition by members.  
Gimpel Gallery (2 E. 57) April: Rodin.  
Grand Central Art Galleries (15 Vanderbilt Ave.) To April 30:

Garden Sculpture; etchings by Americans.  
Grand Central Art Galleries (1 E. 51) April 19-May 7: Paintings, Jonas Lie.  
Grant Studios (175 Macdougal St.) To April 19: Prints, Harry Tasskey; watercolors, Irene McMeen; oils by Ten Artists; April 23-May 9: Oils, Mordis Gassner.  
Arthur H. Harlow & Co. (620 Fifth) April: Drawings, Mary Cassatt; April 15-May 15: "Fifty Fine Prints" by Living Artists.  
Marie Harriman Gallery (61 E. 57) April 18-May 7: Paintings, Thomas Donnelly.  
Frederick Keppel & Co. (71 E. 57) April 19-May 15: Lithographs of the Romantic.  
Kleemann Galleries (38 E. 57) April: Flower Paintings.  
M. Knoedler & Co. (14 E. 57) To April 30: 13th Annual Print Exhibition: Venetian Paintings of the 15th and 16th Centuries.  
C. W. Kraushaar (730 Fifth) To April 23: Paintings, Louis Bouche.  
John Levy Galleries (1 E. 57) April: Barbizon School and 18th Century English Paintings.  
Julien Levy Gallery (15 E. 57) To May 1: Construction in Space by Gabo.  
Littenfeld Galleries (21 E. 57) April 25-May 28: French Masters.  
Macbeth Galleries (11 E. 57) To April 25: Groups of Ohio Artists; April 26-May 9: Paintings, Furman Joseph Finck.  
Pierre Matisse (51 E. 57) April 18-May 7: Paintings, Joan Miro.  
Guy Mayer Gallery (41 E. 57) To April 30: Prints, Marius Bauer.  
Mercury Galleries (4 E. 8) To May 1: Exhibition of Unknowns.  
Metropolitan Museum of Art (Fifth at 82) To April 24: Tiepolo and his Contemporaries; To May 29: Paintings, Walter Gay.  
Midtown Galleries (605 Madison) To April 30: Paintings, Frederic Taubes.  
Milch Galleries (108 W. 57) To April 30: Watercolors, John Whorf.  
Montross Gallery (785 Fifth) To April 23: Paintings, Revington Arthur.  
Morgan Gallery (106 E. 57) To April 30: Lithographs, Artist Color or Proof Associates.  
Pierpont Morgan Library (29 E. 36) April: The Passion and Resurrection in 9th-17th Century Art.  
Morton Galleries (130 W. 57) To April 30: Work, Frank Wallis.  
Municipal Art Committee (30 Rockefeller Plaza) April 20-May 8: New York Artists.  
Museum of the City of New York (Fifth at 103) April: World War Exhibit of the Military Collection.  
National Arts Club (119 E. 19) To April 29: Brooklyn Society of Miniature Painters.  
J. B. Neumann's New Art Circle (509 Madison) To April 23: Paintings, Henry Billings.  
New School for Social Research (66 W. 12) To April 23: Paintings, Louis Schanker.  
New Weston Hotel (34 E. 50) April 18-30: Second exhibition, Smith College Club.  
Georgette Passedoit Gallery (121 E. 57) To April 30: Paintings, Edwin W. Dickinson.  
Perls Gallery (32 E. 58) To April 30: Modern Primitives of Paris.  
P. M. Gallery (325 W. 37) To April 25: Wood Engravings, Hans Alexander Mueller.  
Public Library (Fifth & 42) To May 31: Fifty Years of Political Cartooning.  
Frank Behn Gallery (683 Fifth) April: "Spring 1938."  
Paul Reinhardt Galleries (730 Fifth) April 19-May 15: Paintings by Vincenzo Colucci.  
Schaeffer Gallery (61 E. 57) April: Paintings by old masters.  
Schultheis Gallery (15 Maiden Lane) To April 23: Bali sculpture.  
Arnold Seligmann, Rey & Co. (11 E. 52) To April 30: Horses and Horsemen by Alfred de Dreux.  
Jacques Seligmann & Co. (3 E. 51) April 19-May 7: Sculpture, Eleonora Wagoner.  
Marie Stern Galleries (9 E. 57) To April 23: Photographs, Phyllis Connard, Natalie Hays Hammond, Leona Hogarth and Alice Laughlin; April 25-May 7: Watercolors, Virginia Berresford.  
Studio Guild (730 Fifth) To April 23: Paintings, H. Willard Orlop, Lepke K. Helden, Blanche S. Farr; April 18-30: Paintings, Arthur K. D. Healy.  
Mrs. Cornelius J. Sullivan (460 Park) To April 30: Gouaches, Max Jacob.

Town Hall Club (123 W. 43) Apr. 18-30: Second Annual Art Show.  
Tricker Galleries (21 W. 57) To April 23: Watercolors, Frank Horowitz.  
Uptown Gallery (249 West End Ave.) To April 29: Flower Show.  
Valentine Gallery (16 E. 57) To April 30: Paintings, by Milton Avery.  
Vendome Art Galleries (339 W. 57) April 20-May 4: "Four-Man" Show.  
Hudson D. Walker Gallery (38 E. 57) To April 30: Photographs, Berenice Abbott.  
Walker Galleries (108 E. 57) To April 23: Ceramics, Russell Barnett Aitken.  
Westernman Gallery (24 W. 48) April: Masters of the 20th Century.  
Weyhe Gallery (794 Lexington) April 18-May 7: Watercolors, Adolph Dehn.  
Whitney Museum (10 W. 8) To May 15: Paintings, Frank Duveneck.  
Wildenstein & Co. (19 E. 64) To April 23: Paintings, Mane-Kats.  
Yamanaka & Co. (680 Fifth) Apr.: Chinese porcelain and pottery.  
Howard Young Galleries (677 Fifth) To April 30: Landscape Exhibition.  
NORTHAMPTON, MASS.  
Smith College Museum To April 25: Paintings, Franklin Watkins.  
OAKLAND, CAL.  
Oakland Art Gallery To May 1: Paintings, Emil Rizek.  
OSHKOSH, WIS.  
Public Museum April: Aqua-Chromatic Exhibition; Prairie Print Makers.  
PHILADELPHIA, PA.  
Art Alliance To April 24: Watercolors, Margaret Gest; oils, Julius Bloch; Members' Annual Unjuried Exhibition.  
Pennsylvania Museum of Art Apr. 16-May 29: Renoir, later phases.  
Print Club To April 27: Prints, James McNeely.  
PITTSBURGH, PA.  
Carnegie Institute To May 1: Swedish Tercentenary Art Exhibit.  
PORTLAND, ORE.  
Art Museum April 20-May 15: Paintings, Picasso and Matisse.  
RICHMOND, IND.  
Art Association To April 25: 46th Annual Exhibit of Indiana Artists.  
RICHMOND, VA.  
Virginia Museum To April 24: First Biennial of Contemporary Paintings.  
ROCHESTER, N. Y.  
Memorial Art Gallery April: Sculpture, William Ehrlich.  
SAN DIEGO, CAL.  
Fine Arts Gallery April: Contemporary Artists of San Diego.  
SAN FRANCISCO, CAL.  
Art Center April 18-May 7: Sculpture, Raymond Puccinelli.  
Palace of Legion of Honor To April 24: 38th Annual American Painting Exhibition; To April 30: Paintings, Louis Corinth.  
Gump's To April 30: Sculpture, Barbara Herbert.  
San Francisco Museum April: 58th Annual Exhibition of the San Francisco Art Association.  
SANTA BARBARA, CAL.  
Faulkner Memorial Gallery To Apr. 30: Artists West of the Mississippi.  
SEATTLE, WASH.  
Art Museum To May 1: Paintings, Louise Gilbert; Murels, Jacob Elshin; Prints by Dammier.  
SPRINGFIELD, MASS.  
Springfield Museum April 19-May 10: Paintings, Glen Cooper Henshaw.  
ST. LOUIS, MO.  
City Art Museum April: Hispano-Moresque Art.  
TOLEDO, O.  
Toledo Museum To April 24: Toledo-owned paintings and prints; Paintings, Miles Silverman.  
WASHINGTON, D. C.  
Corcoran Gallery To May 1: Drawings, Henry Lee McFee; April 19-May 8: Paintings, Oke Nordgren.  
Museum of Modern Art To April 23: "Flowers and Fruits."  
Phillips Memorial Gallery To May 1: Picasso and Marin.  
Smithsonian Institution To April 24: Colored etchings, Leon R. Pecherret.  
WELLESLEY, MASS.  
Farnsworth Museum To May 7: Sculpture by Chana Orloff.  
WICHITA, KANS.  
Wichita Art Museum To April 24: Women Painter of America.  
WILMINGTON, DEL.  
Wilmington Society of Fine Arts April 18-May 6: Delaware Artists.



## BOOKS REVIEWS & COMMENTS

### Klein's Masters

WITH A SLIM, folio volume, admirably illustrated with 17 full color plates and many more in black and white, Jerome Klein, art critic of the *New York Post*, has made his bow as author of a book on art, *Modern Masters*, published by Grosset & Dunlap at \$2.95. Considering the price and the illustrations, the volume is a worthy answer to the challenge of the Phaidon Verlag.

Klein takes up the course of art from the time of Manet and drops the thread with Gauguin, considering in their order, Pissarro, Monet, Renoir, Cézanne, Degas, Lautrec, Seurat, and Van Gogh. In terse narratives, succinct phrases, and a disarming rapport with the reader, he follows the modern movement through the impressionist revolt in France and the post-impressionist that followed. This has been done before, but Klein has somehow done it in a new way. Like Westbrook Pegler's "Fair Enough," this book is conspicuous for the absence of clichés.

In a preliminary hunt, the reviewer was unable anywhere in Klein's story to find several pet hates. Outstanding among these pets are: "plastic organization," for which Klein says simply "the idea of a carefully elaborated order of composition;" and "significant form" for which Klein says "basic shapes," a term anyone can understand.

The author's mastery of his own thoughts produces vivid images one after another. Manet's canvases were "deft allusions to the connoisseurship of the eye." Renoir recreated "the fullness of human life within the liquid embrace of Impressionist color." Degas learned "to recapture the bouquet in a spectacle." Like every art critic of convention, Klein has his hero. It is Vincent Van Gogh, "the nearest thing to a saint the 19th century knew, an incorruptible artist." In the lives of Van Gogh and Gauguin, the two tragedians of modern art, Klein finds the greatest expression. "If Van Gogh and Gauguin were strong enough to achieve artistic realization, it was only through a course strewn with the wreckage of their own personalities. But the strident drama of these two figures has awakened, as nothing else could, the interest of millions in modern art."

"And the movement for a new art," he writes, venturing into the contemporary, "has been found to pursue a course in common with the struggle for a new life."

Jacket by Stuart Davis

The jacket on Elliot Paul's new novel, *Concert Pitch*, is by Stuart Davis, abstract artist and leader in the American Artists' Congress.

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### BOOKS RECEIVED

NEW IDEAS IN WOODCRAFT, by John T. Lemos. Pelham, N. Y.: Bridgman Publishers; 76 illustrated pages; \$2.

Tells how to work in the craft.

500 PICTURES TO DRAW, by Joseph Francis O'Hare. Pelham, N. Y.: Bridgman Publishers; 66 illustrated pages; \$1.50.

Ideas for the juvenile and amateur artists.

A TO Z DISTINCTIVE HAND LETTERED INITIALS, and A TO Z HAND LETTERED LOWER CASE & NUMERALS. New York: Jacob Stein (175 Fifth Ave.); two spiral-bound books, line cut illustrations, no text; \$2 for the two. Lettering aids for artists and designers.

ART AS A FUNCTION OF THE GOVERNMENT, New York: Supervisors Association of the WPA Federal Art Project; pamphlet; including postage 20c.

A survey of what U. S. and other nations are doing.

PAINTING IN OILS, by Bertram Nichols, New York: Studio Publications; 29 plates and text; \$3.50.

New in the "How To Do It" series. Well illustrated with examples from the old masters.

### Checklist of Illustrators

The first published checklist of American book illustrators has been compiled by Theodore Bolton in a full-size volume that lists 123 artists of the 19th and 20th centuries and 3,000 books they have illustrated, (New York R. R. Bowker; \$7.50).

The book, states the author, "is designed to meet the needs for a catalogue devoted exclusively to books illustrated by American artists. The names of the artists included have been determined by the interest shown in their work." Mr. Bolton gauged this interest through inquiries at library reference desks, and popularity of the various books served as the main factor rather than artistic achievement. The volume therefore lacks a good many names that the art historian would like included, but as a first attempt to catalogue a hopelessly difficult subject Mr. Bolton's work is invaluable. About 25% of the artists are of the 19th century; 50% had earned their reputation by the turn of the century; and 25% have more recently made their places.

### Books of the New Bauhaus

A group of books sponsored by the New Bauhaus, Chicago, will appear in the Fall, to be published by Norton. First on the list will be a new edition of Moholy-Nagy's *The New Vision*. In it will be numerous reproductions of modern art, as well as work done by students of the transplanted institution.

### RALPH M. CHAIT GALLERIES

### EARLY CHINESE ART

600 Madison Ave. New York City  
(at 57th Street)

### N. Y. Fortnight

[Continued from page 19]

Vescovi has been studying with Rivera for some time in Mexico.

Sculpture by Frederick Hammargren, revealing an amazing virtuosity in style, was exhibited at the Douthitt Gallery recently. From broadly decorative two-dimensional work and Prix de Rome fountains, the pieces went to some excellent and realistic portraits.

Max Jacob, one of the war horses of the pre-War art revolt in Paris is holding a show at Mrs. Cornelius J. Sullivan's. The catalogue foreword ought to be cheering to those young painters who are a bit short of cash these days. Max Jacob worked in a department store all day and roomed with Picasso. The latter had to sleep on the same bed while Jacob was at work. "Does it seem possible to live through a whole winter on four cents worth of bread a day, with no tobacco, no oil for the lamp? Pictures were painted on wrapping paper; coffee grounds were used instead of sepia, pencils were borrowed."

Continuing until the 19th is an extensive group show at the Vendome Galleries. More than 20 artists, many of them new names, are included in a widely diversified show.

Considering its purpose, the Comet Galleries has been remarkably successful for the short time it has been in existence. It was begun as a venture to publicize Italian contemporary artists which it has certainly done this year. Perhaps some of the other foreign countries (particularly England) would do well to follow the Comet example. The galleries are presenting in their final show of the season Francesco di Cocco, who is well known as a decorator as well as painter, having done the Italian Pavillion restaurant last summer in Paris.

Another watercolorist in this heavy season of them is Frank Wallis showing at the Morton Galleries, watercolor headquarters of the western world. Wallis has strength and virility in his new paintings, mostly of the West Indies, and a sure hand for design. Proof: his painting, back on page 19.

A young Connecticut painter, Bernard Klonis, is making his debut at Contemporary Arts currently with oils and watercolors done in mature style. His portraits in oil, particularly a *Self Portrait*, are well realized.

## MAGAZINES

### Sets—Volumes and Odd Numbers

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### AMERICAN ART AND THE WOMEN OF AMERICA

#### Conclusions Re: 1937 International Art Congress From Wisconsin:

Professor Alfred G. Pelikan, director of the Milwaukee Art Institute, Wisconsin State Chairman of the American Artists Professional League and chairman of the delegation appointed by President Roosevelt to the International Art Congress, Paris, 1937, writes in regard to suggestions for the celebration of American Art Week:

"There is a growing interest in all phases of art in Wisconsin and the Department of Debating and Public Discussion is making a special effort to be helpful in the development of an intelligent public opinion. We are sending you one of our study aids in the field of art, and we shall appreciate suggestions and material (for American Art Week)." For 1938 American Art Week in Wisconsin we anticipate great things.

Professor Pelikan's opinion concerning our part in the 1937 International Art Congress in Paris is stated thus: "The importance of American participation cannot be over-estimated. Difficult questions which depend for solution on a great many experiments carried on under different conditions can be more readily solved when the results of experiments conducted in various countries are presented at the Congress. Participation by America is always greatly appreciated because at present America has a great deal to contribute in the field of art education, and many European educators look to America for new inspiration and ideas. Excerpts from American papers were freely quoted and official recognition was given our delegates, who were also given places of honor."

#### Richard Bach's Opinion

Mr. Bach, head of the Department of Industrial Relations of the Metropolitan Museum, says that the history of these Congresses has amply proved this type of international meeting to be of decided importance in the teaching of art in all the countries who participate. America's contribution was significant. Our teaching methods are sufficiently advanced to command respect. In his opinion the most important part of the work was making evident the need for teaching art in relation to industry. One has only to consider the number of objects in any department store, not to mention retail establishments of other kinds, and the plants of fifty industries making every type of consumer product,—clothing, cars, home furnishings, containers, etc.,—to be impressed with the enormous amount of drawing and design necessary before these can be offered as salable merchandise. It is in their design that they differ from raw materials—design for use and design for appearance.

Unless educators from all parts of the world can discuss these questions among themselves, they remain abstract and academic. Mr. Bach considers that the use and need for trained designers throughout the industrial world is very extensive, and that such ability is a professional contribution of high value both in the manufacture and the distribution of the output of American industry. It will also provide an expansion of markets for the products of American labor.

#### Royal Bailey Farnum's Views

The Executive Vice-President of the Rhode Island School of Design and one of our League's National Associate Directors of American Art Week expressed the following opinion concerning the Congress:

"Personally, I have always found the International Congresses of value, for they give one an understanding of the points of view of other groups, present an opportunity to bring to other national groups the points of view of one's own country, bring invaluable personal contacts, promote better understanding, and finally the conclusions and resolutions there reached and made, become powerful influences in supporting points of view and policies which one wishes to put in operation on returning home."

#### Delegate from New York State

We quote Miss Anna Olmsted, director of the Syracuse Museum:

"It is well known that art is the true international language, and that there is no better means of promoting peace between nations than by the interchange of art exhibitions. Of equal value is the interchange of a friendly discussions upon the arts."

An error was made in reporting the award of Fourth Honorable Mention in American Art Week competition to Colorado (Feb. 15th issue, ART DIGEST). The honor was acknowledged by Mrs. Ruth Tower Corsan.

#### RECOMMENDATION

to all State and Local Officers who are using League stationery—

Unnecessary delays can be eliminated by writing in your individual return address, crossing out the "National Headquarters" address which appears on the envelope. Where this is not done, all mail unclaimed or incorrectly addressed comes automatically to New York, to be forwarded later, when opened here, to the sender.

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The Art Digest

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS  
152 West 57th Street, New York  
NATIONAL VICE-CHAIRMAN : ALBERT T. REID  
118 East 40th Street, New York  
NATIONAL TREASURER : GORDON H. GRANT  
137 East 66th Street, New York  
NATIONAL SECRETARIES : WILFORD S. CONROW,  
( & GEORGE WALLER PARKER, ASSOCIATE )  
154 West 57th Street, New York



NATIONAL REGIONAL CHAPTERS COMMITTEE  
CHAIRMAN : GEORGE J. LOBER  
33 West 67th Street, New York  
EDITOR : WILFORD S. CONROW  
154 West 57th Street, New York  
NATIONAL COMMITTEE ON TECHNIC  
HONORARY CHAIRMAN : DR. MARTIN FISCHER  
College of Medicine, Eden Ave., Cinn., O.

*A national organization of American artists and art lovers, working impersonally for contemporary American art and artists.*

### If Not Pepper-Coffee Bill, What?

The American Artists' Professional League, through its representatives, has been a capital factor in the efforts that have been made to discourage favorable consideration of the Pepper-Coffee bills in Congress. Our National Executive Committee has been represented on the committee that drafted the potent Memorandum issued by the Fine Arts Federation of New York (17 leading art societies in New York City); and on the delegation of the Fine Arts Federation sent to Washington for public hearings and to discuss the Pepper-Coffee bills with key men in Congress.

If our members, who may agree with our stand that these bills are unwise, shall continue their efforts to send letters and telegrams urging their senators and representatives to oppose favorable action on these bills, it seems now probable that the Pepper-Coffee bills will be killed. But let no one take this for granted as a fact really accomplished. Continue your active opposition.

A fortnight ago, Senator Thomas, chairman of the Committee on Education, stated to Mr. Bard, Treasurer of the Fine Arts Federation, that his committee proposes to draft another bill which would avoid all bad features of the Pepper-Coffee bills and be of wider scope. Because of the continued interest in Congress in creating some sort of a Department or Bureau of Art, we judge it timely to recall to our members what the League has done about this up to date:

On March 15, 1934, at a dinner at the Hotel Roosevelt, New York City, under the joint auspices of the American Artists Professional League and the National Commission to Advance American Art, a resolution was passed endorsing the idea of action by Congress by which a "minister of Fine Arts" in our Federal government would be authorized by law.

On May 17, 1934, the National Executive Committee approved mailing to all members of the League, a statement of opinions, for and against this proposal with a return post card for their vote. As a result of this referendum, by a vote of 74% for and 26% against, your National Executive Committee acts on a mandate from our members to work for the realization of a commissioner of art in our Federal government, with the responsibility implied that the set-up may be wise and something that should promise to really advance American art.

A letter to the President urging the creation of the office of Secretary of Fine Arts and advising him of the referendum vote of members of the American Artists Professional League supporting this recommendation, was drafted, approved by the National Executive Committee and signed by national officers of the League. Awaiting a favorable time, this letter was handed personally to the President by Mr. Michelson, director of publicity to the Democratic National Committee, on November 9th, 1934; and it was duly acknowledged.

Because the Pepper-Coffee bills were in our opinion, both unwise in their provisions and would be destructive in effect on the quality

of American art, your National Executive Committee has opposed these bills. But because, a further effort is promised to draw up another bill in the Senate Committee on Education, we set down here concepts for the consideration of our members in the hope that many who may have ideas on the subject will write to the League's editor about them.

*The League's interest and concern is limited to all the visual arts.*

### Notes For Possible Bill to Establish A Department of Fine Arts

#### Foreword

The Federal government, if functioning in the field of the visual arts, should confine its activities to its own proper domain—federal buildings, embassies, legations, consulates, post offices, custom-houses, etc., their grounds, the buildings, and their embellishment and furnishings. Every effort should be made by the Department of Fine Arts to have them reveal the best at that time in the arts and crafts of the United States. The work of the Department should be on that high plane that wins nothing but praise for our Federal Bureau of Standards, the Smithsonian Institution and the National Parks Service. Thus this Department of Fine Arts in our Federal government could, and we believe would, arouse a wide spread spirit of emulation in the governments of our sovereign states and in the locally governed municipalities within those states.

Let the Federal government mind its own business; let the sovereign states mind theirs; let the cities do likewise.

Preserve freedom of professional initiative; preserve freedom from regimentation; preserve freedom for equal opportunity.

*In short, preserve local self-government.*

#### Aim of Bill

Through proper organization to create such a department to stimulate and adequately help to support the arts in the United States. To develop new talent and reward experienced ability, giving recognition to all trends of art expression. If wisely planned and administered an enviable standard of attainment in the arts might well be attained.

#### Points to Stress in Bill

(1) Quality and ability should be the standards, not financial need or political affiliations.

(2) Action in the Bill affecting all artists should be apart from present WPA activities which are based on different premises and may not be a permanent requirement anyway.

(3) Have provisions of Bill aim to stress artistic freedom, the encouragement of creative initiative and the development of new channels where the artist can exert, through his ability, his maximum of influence on the cultural trend of the time.

(4) Try to diminish the tendency toward

*[Please turn to page 34]*

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## Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

### Asbury Park, N. J.

**FIRST ANNUAL EXHIBITION OF THE ASBURY PARK SOCIETY OF FINE ARTS**, June 16 to Sept. 6, at the Asbury Park Society's Galleries in the Hotel Berkeley Carteret. Open to artists of New Jersey and vicinity. Media: Oils. Fee \$1.00. Members free. Jury of selection. Awards and cash prizes. Last date for return of entry blanks, May 20; for arrival of exhibits, May 28. Jury will meet in both Montclair and Asbury Park. For prospectus and information address: George Schwacha, Jr., Chairman, 641 Lincoln Ave., Orange, N. J.

### Laguna Beach, Calif.

**FIRST PRIZE WATERCOLOR SHOW**, during May at the Laguna Beach Art Gallery. Open to all artists. Media: watercolor, pastel, tempera. Fee 50 cents. Cash award \$50; two honorable mentions. Closing date, April 25. For information address: Grant Plumb, Curator, Laguna Beach Art Association, Laguna Beach, Calif.

### New York, N. Y.

**NEW YORK PHYSICIANS ART CLUB 11TH ANNUAL**, May 9-21, at the New York Academy of Medicine, 2 East 103rd St. Open to all physicians. Media: painting, sculpture, graphic arts. Fee \$5. No jury. No prizes. Last date for return of entry cards, April 25; for arrival of exhibits, May 1. For information address: Dr. James B. Cudger, 8 West 16th St., N. Y. C.

**22ND ANNUAL EXHIBITION OF THE SOCIETY OF INDEPENDENT ARTISTS**, April 27-May 18, at the Grand Central Palace, N. Y. C. Open to all artists. No prizes; no jury. Membership fee \$5. Media: painting, sculpture, graphic arts. Last date for return of entry card April 9; for arrival of exhibits April 22 and 23. For prospectus and further information address: Fred Buchholz, Sec., Society of Independent Artists, 10 Bethune St., New York City.

### Chicago Awaits April 28

Selections for Chicago's 17th international water color annual, April 28 to May 30 at the Art Institute, have been made by the jury. Julio de Diego, Chicago painter; Edgar P. Richardson, assistant director of the Detroit Institute of Arts; and A. Lassell Ripley, water colorist of New England, passed upon the American works. Entries from abroad were selected by a jury in Europe.

## His Second Funeral

JOHN MCLURE HAMILTON, noted Philadelphia painter, died penniless in Jamaica in 1936, but he was buried last week in a Philadelphia auction gallery. These are the words of Dorothy Grafty, critic of the *Record*, describing not the solemnity of a funeral but the ordinarily prosaic procedure of settling an estate. The sad event, netting \$1,236 for the 362 pieces sold in 165 lots, averaged less than \$3.50 per picture for items ranging from lithographs to oil paintings.

To all artists, wrote Miss Grafty, "this second funeral of a noted man should sound a warning."

For "few of the paintings were of museum quality. Many of the incidental items were studio scrapings. That was, perhaps, the saddest aspect of the sale, which presented to the public not the dignity of an artist at his best, but a legal scramble of flotsam and jetsam sold to settle more mundane matters.

"In every studio there are hundreds of trivia stuffed into corners or hidden on shelves. The wise man destroys them, for when he is dead they have a way of nibbling at the edges of his reputation until much is worn away.

"When death closes the studio door it locks the law inside, and the law demands an exact accounting. It is not allowed to weigh the intangible of reputation against the tangible of dollars and cents. Everything must be sold to settle an estate, and once sold, hundreds of items, forgotten and possibly thought destroyed by their maker, are scattered broadcast.

"The tragedy that overtook the art of John McLure Hamilton last week in this city was not the tragedy of prices, but a more subtle, avoidable damage to reputation that hangs today like a sword of Damocles over the head of every artist who fails to destroy his discards and accumulations. It's springtime. Why not houseclean?"

## Auction Prices

DURING an auction fortnight that was dominated by the dispersal of the famous Cortlandt F. Bishop Library, the demand for Chinese jade and porcelain and literary treasures continued brisk. By way of contrast, a first edition of Col. Lawrence's *Seven Pillars of Wisdom* almost doubled the price for a first edition of Col. Lawrence's *Seven Pillars* ing are some of the prices brought in recent sales with the buyer indicated in parentheses when known:

Paintings dispersed at the Freitas et al sale on March 23, at American Art Association-Anderson Galleries:

<i>A Picnic on the Grass</i> by John Singer Sargent (E. G. Burton) .....	\$ 305
<i>La Zingara</i> by Antonio Mancini (Frank Schnittier, Jr.) .....	725
<i>The Resurrection</i> by Rossello di Franchi (Frank Schnittier, Jr.) .....	275

Total for Sale .....\$7,905.00

Books sold at the Ettinger et al sale on March 23, at Parke-Bernet Galleries:

Second edition of the <i>Policricon</i> printed by Wynkyn De Worde, 1495 (Charles Sessler) .....	\$ 590
Col. T. E. Lawrence, <i>Seven Pillars of Wisdom</i> , first edition (T. J. Hazelwood) .....	600
Percy Bysshe Shelley, first issue of <i>Epipsychidion</i> .....	390

Total for Sale .....\$15,870.00

Furnishings from the residence of the late Mr. and Mrs. S. S. Bloch dispersed on March 26, at Parke-Bernet Galleries:

Chinese carved spinach green jade vase (Charles Nott) .....	\$ 310
Carved walnut love seat and pair armchairs in Flemish Renaissance tapestry .....	320
Tabriz silk prayer rug (Mahagian Bros.) .....	255

Total for Sale .....\$12,795.00

Art property from the residence of the late Ogden L. Mills sold on March 31, April 1 and 2 at Parke-Bernet Galleries:

Louis XV serpentine front commode, 18th century (M. A. Linah, Agent) .....	\$ 525
Pair Minton porcelain two handled vases .....	800
Louis XV Parquetierie commode, 18th century .....	1,000
<i>Oriental Street Scene</i> by Alberto Pisani (Nicholas Acquavella) .....	1,250
<i>Peasant Family</i> by Jeon Boldini (Frank Schnittier) .....	1,475
<i>Nymphs and Amors</i> by De La Pena (Mrs. F. A. Wightman) .....	800
<i>Lady Inness of Norfolk</i> by Gainsborough (Mrs. C. F. Fischer) .....	1,900
Louis XVI Marquetrie Bonheur Du Jour, 18th century (Mrs. Edgar J. Williams) .....	875
Tabriz carpet (G. Amassian) .....	1,400
Kirman palace carpet .....	3,300
Kirman Millefleurs palace carpet (H. Michaelyan) .....	3,350
Beauvais silk woven tapestry after Boucher .....	1,900

Total for Sale .....\$94,717.50

## CLASSIFIED ADVERTISEMENTS

The rate for Classified Advertising is 10c per word, per insertion; minimum charge \$1.50. Terms: cash with order. Each word, initial and whole number is counted as one word.

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## League Department

[Continued from page 33]

Beaurocracy which is particularly menacing to the free practice of the arts, by having a sufficiently strong central Federal control. But extend and stress through States and even municipalities. They may thus act as they see and know best for the development and understanding of State and local problems. Significant tendencies will so be fostered.

(5) Plans for organization control should strive to minimize to the greatest extent possible political favoritism in appointments and avoid party or organization domination or dictation in every way possible.

(6) In general the democratic principle of open and free competition for awards of contracts and commissions be followed and these contracts safe-guarded in the interests of new talent developing from time to time. This may be a debatable point but not if excellence alone is the determining factor.

### Boston's Independents

The Boston Independents' 11th annual will be held May 4-26 at the Grace Horne Galleries.



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